

# VOGUE

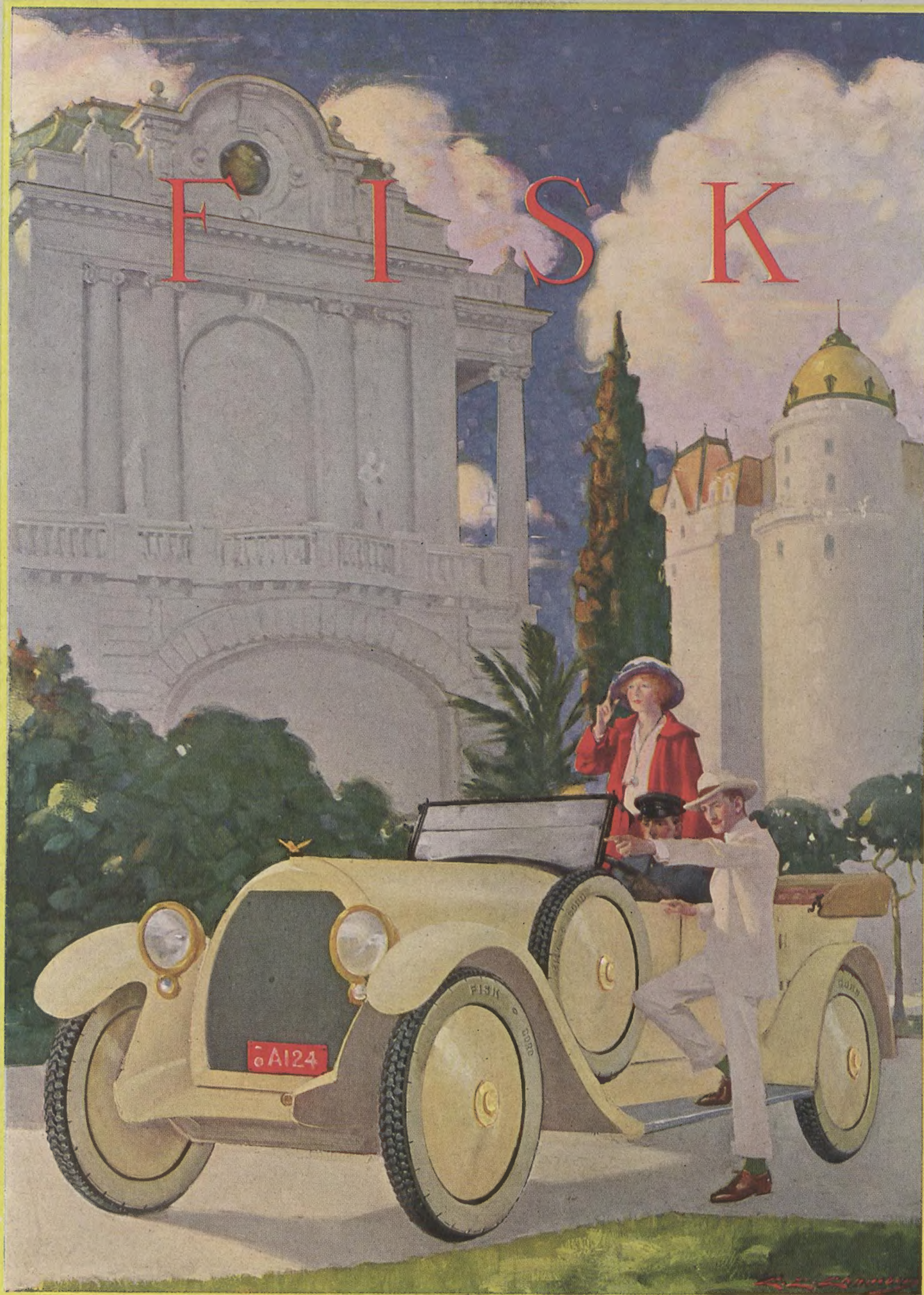


*In the Country*  
Number

CONDÉ NAST Publisher

*June 15 1918*  
*Price 25cts*





© The Fisk Rubber Company, 1918

From the painting by C. E. Chambers. Engraved by Beck

**FISK**—A word meaning tire satisfaction to motor tourists everywhere—good tires plus real service in 130 Fisk Branches throughout the United States. Wherever you may tour, nearby will be found a Fisk Branch waiting to serve you.





# Victor Records

*-the living evidence  
of an artist's greatness*

What is it that makes an artist famous? That wins the applause of appreciative audiences? That establishes an enviable reputation as a great artist in the hearts of music-lovers?

The answer is indelibly inscribed on Victor Records. They are the living evidence of an artist's greatness. They reproduce the art of the most famous singers and instrumentalists with unswerving fidelity.

With a Victrola you can enjoy these superb interpretations at will right in your own home. But *only with the Victrola*—for the world's greatest artists make records for the Victrola exclusively.

Any Victor dealer will gladly play for you any music you wish to hear, and demonstrate the various styles of the Victor and Victrola—\$10 to \$400. Period styles to order from \$375 to \$950. Saenger Voice Culture Records are invaluable to vocal students—ask to hear them.

Victor Talking Machine Co., Camden, N. J., U. S. A.  
Berliner Gramophone Co., Montreal, Canadian Distributors

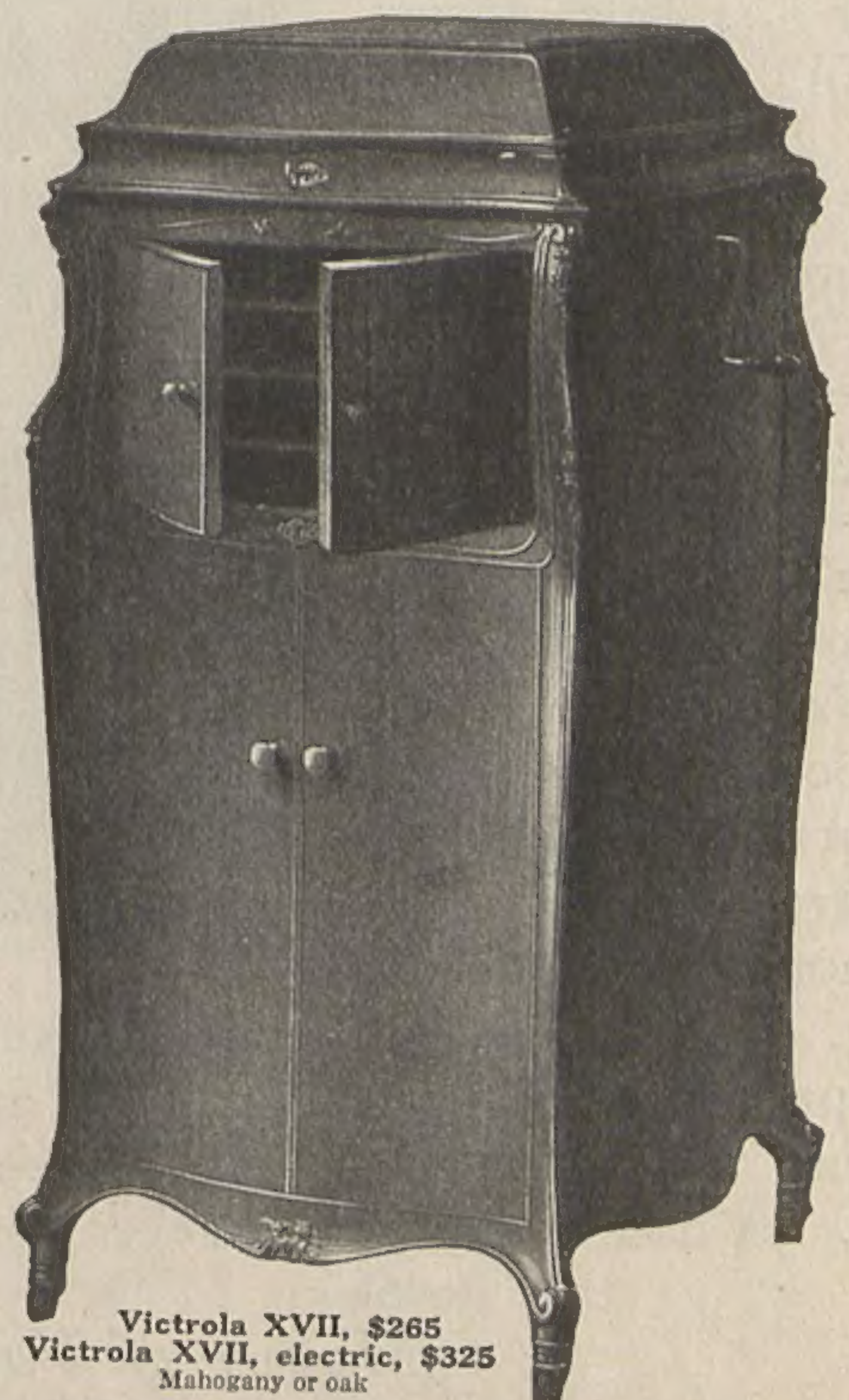
**Important Notice.** Victor Records and Victor Machines are scientifically coordinated and synchronized in the processes of manufacture, and their use, one with the other, is absolutely essential to a perfect reproduction.

New Victor Records demonstrated at  
all dealers on the 1st of each month

"Victrola" is the Registered Trade-mark of the Victor Talking Machine Company designating the products of this Company only.



# Victor Supremacy



Victrola XVII, \$265  
Victrola XVII, electric, \$325  
Mahogany or oak



This is a knicker season—there's no denying that!



*Vanity Fair "backs up" its new knicker! It is double thickness in back from belt to knee—it defies the friction of the corset to wear it out.*

*It stands the rubbing and the tubing, it's the truly thicker knicker! The slim, trim boyishness of the Vanity Fair knicker is a comfort in these war-working days.*

WITH skirts getting narrower and narrower, goodness knows there's little enough room in them for ourselves without trying to squeeze in a petticoat too! Who can have that slimpsy, droopy, in-at-the-feet silhouette with a petticoat bunching here and there?

Vanity Fair hates to say "We told you so" but really, if you'll look at the new knicker you'll see that the Vanity Fair staff must have predicted this knicker season and firmly believed in preparedness.

There's always been one flaw about knickers, even Vanity Fair's. They would insist upon wearing at the back where the corset rubs. Of course Vanity Fair could not stop the corset rubbing, but it could and has stopped the knicker weakening by this simple method. A double thick-



ness of luxuriously heavy jersey silk in back from belt to knee gives double and even triple life to the

new Vanity Fair double-back Knicker.

Silk is about the only fabric which patriotism

permits us this year and for the really economical silk that you just can't wear out, Vanity Fair is the answer.

Be sure to ask for Vanity Fair in the Sure-Lap Union, Pettibocker, Plus-4-Inch Vest, Step-In Envelope as well as the Double-Back Knicker. If your favorite shop does not carry Vanity Fair send us \$3.50 for the Double-Back Knicker and ask for prices of any other articles that interest you.



*Makers of Vanity Fair Undersilks and Silk Gloves*

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# Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York



*Exclusive Summer Models*

## WOMEN'S SILK BOUDOIR GOWNS

64—Chenille trimmed Silk Crepe de Chine Negligee in pink, light blue, rose, copen or black, self color fringe accentuates the Empire yoke and trims the neck and sash. **12.75**

66—Elaborate lace-trimmed Tea Gown of Satin Charmeuse in pink, light blue, orchid, black or white, with Georgette crepe coat embellished with wide bands of silk lace, tasseled hood drapery at back, hand-made silk flowers. **29.50**

68—Silk Crepe de Chine Negligee in white, pink, light blue or orchid; coatee of Georgette crepe with flowing drapery at back, lace vestee and collar, tasseled Georgette sleeves; pleated skirt, ribbon rosette and ends. **19.75**

70—Silk Crepe de Chine Breakfast Coat in pink, light blue, rose, copen or orchid, accordion pleated chiffon ruffles in self color trim the neck and sleeves, self cording on pockets and around bottom, long sash. **12.75**

72—Silk Crepe de Chine Boudoir Gown in pink, light blue or orchid, with lace trimmed and tucked coatee of crepe de chine, graceful pointed roll collar, contrasting ribbon streamers, flowing chiffon sleeves with silk tassels, skirt tucked around bottom. **16.50**

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**W**ILSNAPS click into place with a precise little "snap!" The "snap" tells you your gown is fastened to stay — until you want it to *unsnap*. Then how quickly, how easily Wilsnaps yield to your fingers' lightest pressure. What a feeling of comfortable security these rust-proof Wilsnaps add to your daintiest blouse or evening gown, or heaviest frock or suit!

For snap fastener security always look for that *dependable* word Wilsnap. Always Wilsnap — wherever snap fasteners are used.

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*—orange colored—*  
*10c everywhere*



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 1918

# WILSNAP

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 Fashion's Fastener



# Gimbel Brothers

32<sup>nd</sup> ST.-BROADWAY-33<sup>rd</sup> ST.

## Bathing Suits and Accessories

ATTRACTIVE NEW MODELS  
which may be ordered by mail from  
Gimbels well known Bathing Suit Section

A—A well designed suit of black satin with pocket facings and collar of white satin. \$15.00  
Large, convenient bag of striped or flowered fabric lined with rubberized cloth. \$1.50  
Corded satin bathing hat in white, black or red. \$4.50

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Bathing cap of black satin combined with purple or white satin. Also entirely in black. \$3.50  
Black satin bathing shoes. \$3.75

C—Black jersey suit trimmed with stripes of orange, purple or blue. \$9.50  
Pointed cap with top of black sateen and facing of plain white or purple, or stripes of black and white or entirely of black. \$1.00  
Canvas bathing shoes—white with black trimming or black with white. \$1.00

D—Child's knitted suit in blue with red trimmings. \$2.75  
Sizes 2 to 10 years.

### WATER WINGS, 35c and 50c

E—Child's knitted suit with sleeves and sailor collar. White trimmed with pink or blue. Sizes 2 to 10 years. \$2.95

F—Beach cape of tan rubberized fabric. \$6.75  
Black satin suit trimmed with red, white, blue, purple, gold or black satin. \$5.95  
Diving cap of white rubber. 35c

Beach hat with checked brim and plain black sateen top. \$1.00

Bathing sandals of black satin. \$1.50

G—Knitted suit of plain black trimmed with black and white stripes. \$4.50

Sateen sandals. \$1.25

Bathing cap of sateen in polka dots, or plain red, black or navy trimmed with white bow. 85c

Bathing tights. \$1.00 to \$3.00







### Antiques

**ANTIQUES and RUSSIAN ART GOODS** in Brass, Copper and Bronze. Also an unusually fine collection of linens and embroideries. Call or write Russian Art Studio, 18 E. 45th St. M. H. 4167.

**BRASS and COPPER ANTIQUES.** Russian Samovars, candlesticks, andirons, doorknockers, etc. Also linen and embroidery. Many unique gifts, \$1 up. Russian Antique Shop, 1 E. 28th St. Mad. S. 2867.

**THE ANTIQUE FURNITURE EXCHANGE** Six and Eight East Thirty-third Street, New York. Largest collection of antique and period furniture, at remarkably low prices. Inspection invited.

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**YOU RENT THE APARTMENT** and we'll furnish it to your taste, on a Rental basis—with purchase privilege. Antique or modern furnishings. Wm. Birns, 103-105 West 37th Street, N. Y.

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**EXPERT TREATMENT, PERFECT MATCHING** Rare Fabrics, stockings, laces, nets, chiffons, braids, tassels, etc., to match costumes. Also Dry Cleaning. Mail orders. Catalog. Sadleir, 38A W. 34 St., N. Y.

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**BABY FURNITURE**—Everything made of wood for layette or nursery. "The Better Things." Free Booklet. Frank M. Sawyer, 3512-14 Independence Avenue, Kansas City, Mo.

**HAND MADE** baby garments by French needlework artists. Fine materials. Dainty, exquisite. Domestic prices. Inf. to 3 years. On approval. Conway's, 1401 Napoleon Ave., New Orleans.

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**DAINTY GARMENTS FOR BABY.** Handmade in attractive models for infants to two years. Assortment on approval. Send stamp for bklt. Mrs. J. A. Mac Millan, 119 Fuller Ave., Grand Rapids, Mich.

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**FERROL'S MAGIC SKIN FOOD**—unexcelled for filling out hollow and wasted necks. Builds tissues, removing large pores and blackheads. Rejuvenates aging hands, \$1.15. 200 W. 72d St., N. Y.

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**BEST FACE TREATMENTS** in N. Y. at moderate cost. Scientific methods for wrinkles, hollows, flabbiness, skin and com. Call, write or phone 1140 Greeley. Bedford's Beauty Studios, 25 West 34th St., N. Y.

**NOMA NIGHT BLOOMING BALM.** Does its work at night. Removes lines, blackheads, large pores \$1 per bottle. Noma preparations at B. Altman & Co., Bonwit Teller Co., Prof. D'Irving, 535 W. 111th St., N. Y.

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## SHOPPERS' & BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

Shoppers' & Buyers' Guide, Vogue, 19 West Forty-Fourth Street, New York

Advertising Rates given upon request

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**ORANGE FLOWER CREAM**, home made, guaranteed for purity, perfect massage emollient for eradicating wrinkles, \$1. Mme. Qui Vive, 305 Venetian Building, Chicago.

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**MAISON CAMAS**

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Blouses

Strictly Hand-made—Extremely reasonable.

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**QUALITY and PREMIERE CHOCOLATES** contain so much real value that each piece is an advertisement in itself. To be had only at the better stores at

**65c—85c—\$1 PER POUND.** If your dealer does not carry them we would be pleased to supply you direct by parcel post. H. D. Foss & Co., Boston. New York Office, 41 Union Square.

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**SAVE SUGAR AND HELP WIN WAR.** Sunset Brand Dried Apricots—5 lb. box, charges prepaid. \$2.50—Healthful—Packed Clean. Henry Dried Fruit Co., Los Altos, Santa Clara Co., Cal.

**ALICE EATON'S FUDGE & PENOCCHI**—Home-Made of the best materials, no substitutes or adulterants. May be bought at my shop, 233 Boardwalk, Atlantic City, N. J., or sent postpaid for \$1 per lb.

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**HELEN SPEER**, 17 East 47th Street. Children's garden smocks, porch furniture, sand toys. Playroom and nursery equipment. Send for catalog.

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**LEWANDOS CLEANERS and DYERS** Boston Shops 17 Temple Place 284 Boylston Street 248 Huntington Avenue

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**BARCLEY CUSTOM CORSETS** Custom made corsets—with imported finish—priced from \$6.50 up. Barclay Corset Shop, 500 Fifth Avenue.

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**CHALIF NORMAL SCHOOL OF DANCING**; thorough courses in Interpretive, Classic, Racial & Ballroom, Dances for Teachers, Amateurs, Children. 163-5 W. 57th St., N. Y. Louis H. Chalif, Prin.

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**ARTISTIC HEMSTITCHING and PLAITING** Hemstitching—Plain, Picot Edge, Zig Zag, Curves. Gold or Silver Thread. Plaiting, all styles. Mail order. Send for catalog. Sadleir, 38A W. 34 St., N. Y.

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**SUPERFLUOUS FLESH REDUCED** by Modern Scientific Electric Method. No dieting or exercising required. Dr. R. Newman, Licensed Physician, 286 5th Ave. (near 30th St.), N. Y. C. Mad. Sq. 5758.

**FAT REDUCED:** thermo electric medium; permanent results; Swedish gymnastics and massage. No diet; rheumatism benefited. Miss Frye, R. N. 233 West 107th Street, N. Y. C. Tel. Academy 1106.

**REDUCE WEIGHT**, and shape the figure without diet or medicine. We possess every device—Electrical and Mechanical—for this successful treatment. Inspection invited. 56 West 45th St., (4th floor).

**NEW LIFE FOR FLESHY PERSONS.** Fat and ungainliness permanently disposed of without medicine, diet, or exercise. Rebecca Miller, 109 West 42d Street. Telephone Bryant 3828.

**DON'T STAY FAT AND UNGAINLY.** Wonder reducing cream will do wondrous work. Absolutely harmless. By mail \$3.00. Arabian Mystic Co., 18 W. 34th St., N. Y. C.

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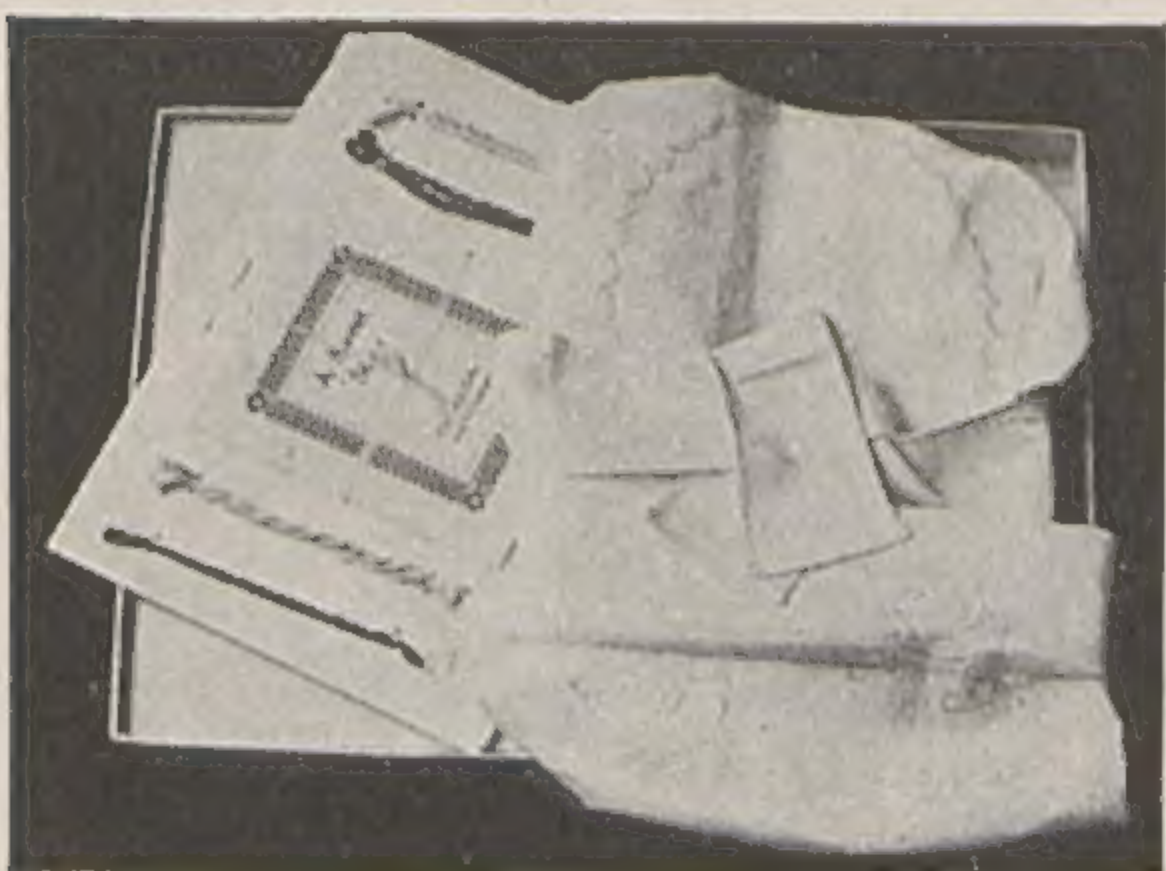
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The Fruit Shop  
557 Fifth Avenue at 46th Street  
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**BROADWAY FRUIT COMPANY**  
Fruit, candy, fruit baskets, jelly baskets & assorted boxes delivered anywhere. Prices \$5, \$10, \$15, 2554 Broadway at 96th St., N. Y. Tel. River, 712.  
"FOOD FOR THE GODS"—Most Delicious Fruit Known. Fancy varieties East Indian Mangoes, \$3.00 dozen, f. o. b. Marco. Dr. M. J. Olds, Marco, Florida.

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**LEAVENS' FURNITURE**. Simple, straight line—unfinished, stained, enameled, ornamented. Illustrated Free. Confer with decorators or Wm. Leavens & Co., Mfrs., Finishers, Boston.



While Mother's knitting socks for soldiers, Mary-June now can embroider aprons for herself. Here's one all made and ready for her to work. With it comes the colored silk and full directions. Price \$1.25. See purchasing instructions on this page.

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**NEW YORK GALLERIES**  
Grand Rapids Furniture Co., Inc.  
Plates of interesting interiors gratis on request.  
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**STYLE BOOK OF Upholstered Hand-Made Furniture** with beautiful tapestries and velours sent upon receipt of \$1. If samples returned dollar refunded. H. A. Kelly Upholstering Co., Clinton, Iowa.

**THE THONET-WANNER CO.**  
Wholesalers, Makers and Importers.  
The most comprehensive wholesale exhibition in New York. 43 to 51 West 36th Street.

**YOU ARE OR INTEND** refurnishing your home. Mme. Naftal will purchase whatever furniture, rugs, draperies, etc., etc., you wish to dispose of. Write or phone. 69 W. 45th St., N. Y. Tel. Bryant 670.

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**FUR REMODELLING AND REPAIRING**. Expert workmanship; reasonable prices. Chas. Horwitz, Furrer since 1892. 41 E. 8th St., N. Y. (two blocks west of Wanamaker's). Tel. 137 Stuyvesant.

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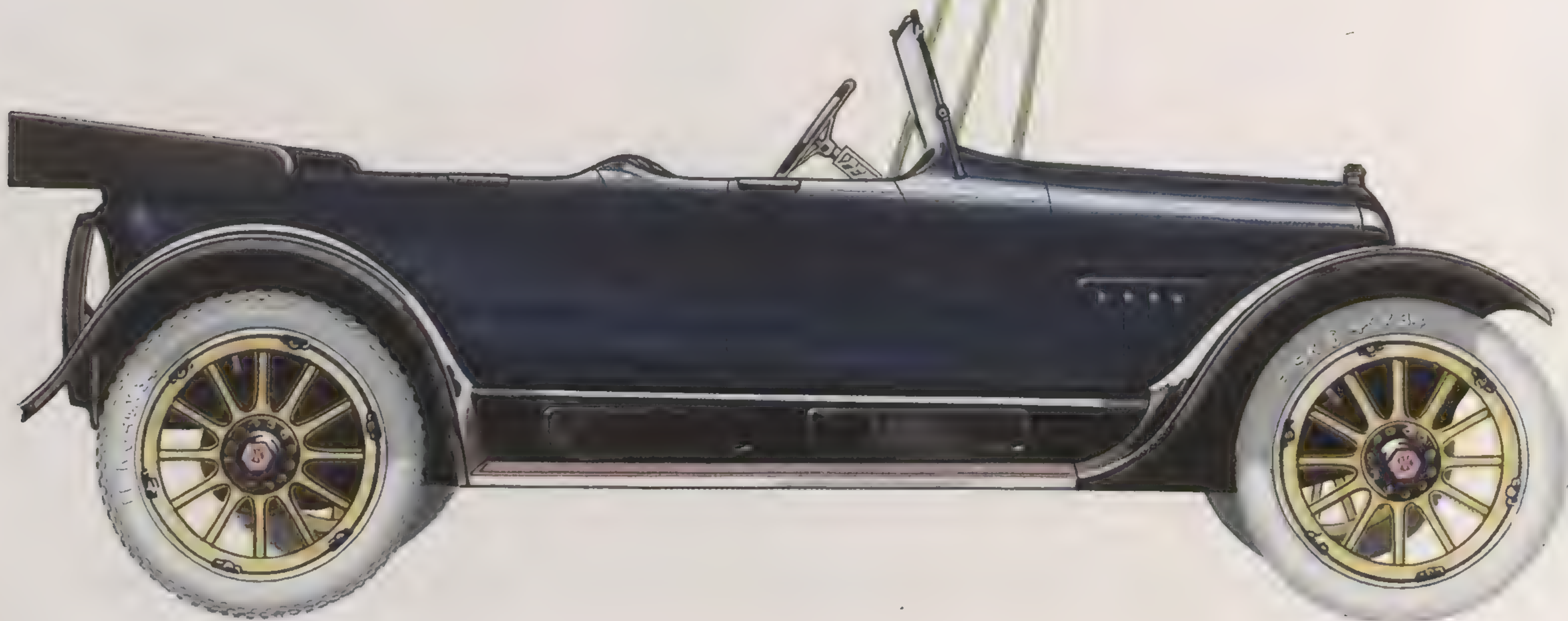
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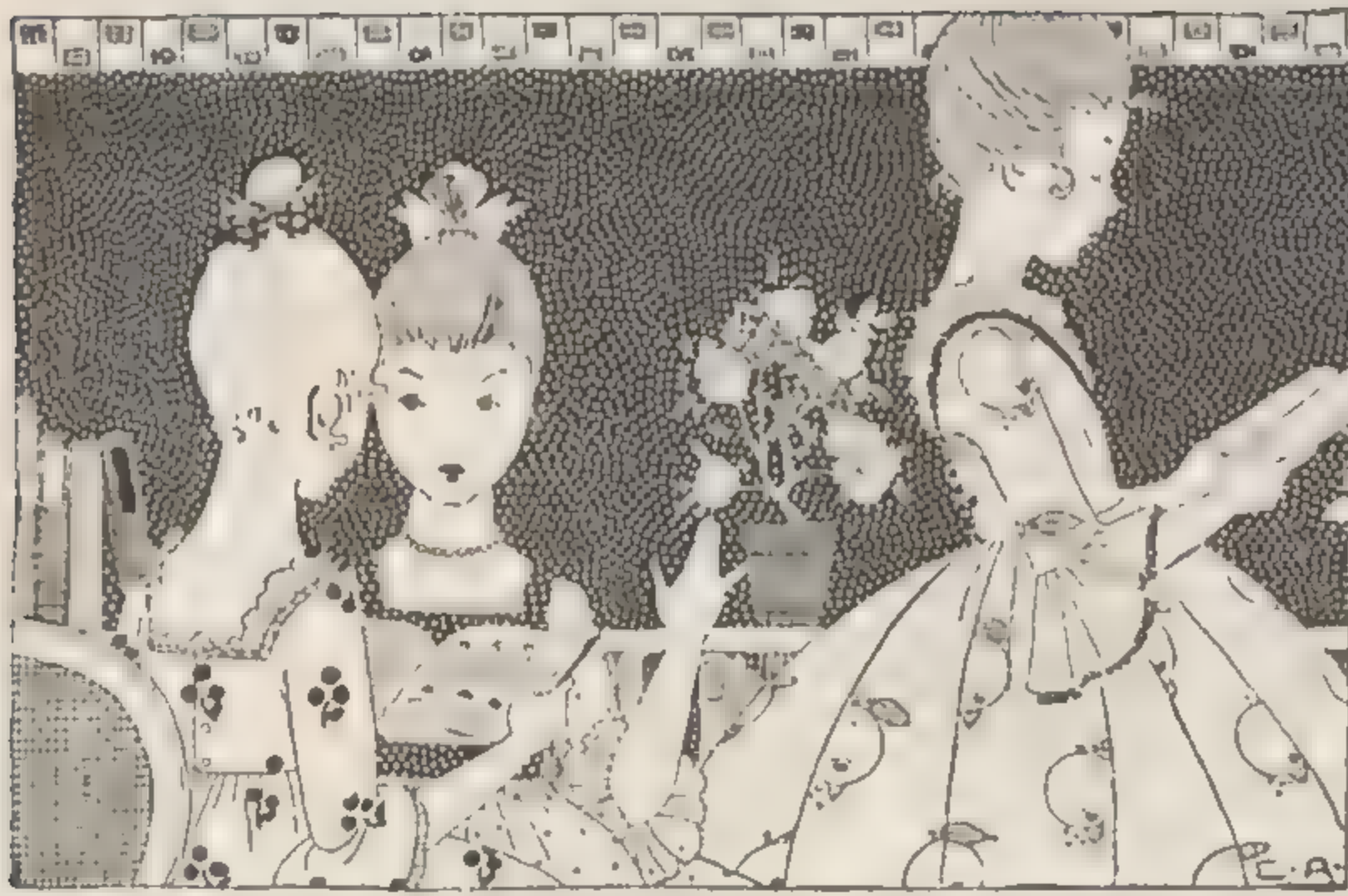
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## Vogue's School Directory

## BOYS' SCHOOLS

PAGE

Bellefonte .....	16
Bethlehem .....	16
Blair .....	17
Brown .....	17
Cascadilla .....	17
Culver .....	16
Freehold .....	17
George .....	12
Kiskiminetas .....	16
Lake Forest .....	17
Massee .....	17
Missouri .....	16
Morgan Park .....	17

## BOYS' CAMPS

Algonquin .....	19
Champlain .....	19
Interlaken .....	19
Kinapik .....	19
Los Alamos .....	19

## GIRLS' SCHOOLS

Allen, Misses .....	14
Ashley Hall .....	12
Baldwin .....	13
Beard .....	14
Beechwood .....	13
Benjamin .....	12
Bensonhurst .....	12
Birmingham .....	12
Bishopthorpe .....	12
Brantwood Hall .....	12
Brown .....	17
Burnham .....	14
Castilleja .....	16
Cathedral .....	10
Centenary Collegiate .....	14
Chamberlayne .....	14
Chevy Chase .....	15
Colonial .....	15
Comstock .....	10
Cowles .....	12
Darlington .....	13
Deverell .....	11
Dow's, Mrs. .....	10
Drew .....	11
Dwight .....	14
Ely .....	14
Fairmont .....	15
Ferry Hall .....	16
Gardner .....	11
George .....	12
Girls' Collegiate .....	16
Girls' Latin .....	12
Glen Eden .....	10
Guild and Evans .....	14
Gunston Hall .....	15
Hall's, Miss .....	14
Harcum .....	13
Head's, Miss .....	16
Home (MacIntyre & Talgou) .....	10
Homestead .....	12
House-in-the-Pines .....	14
Howard .....	14
Howe and Marot .....	14
Immaculata .....	15
Jacobi .....	10
Kent Place .....	14
Kenwood-Loring .....	16
Knox .....	11
Lasell .....	14

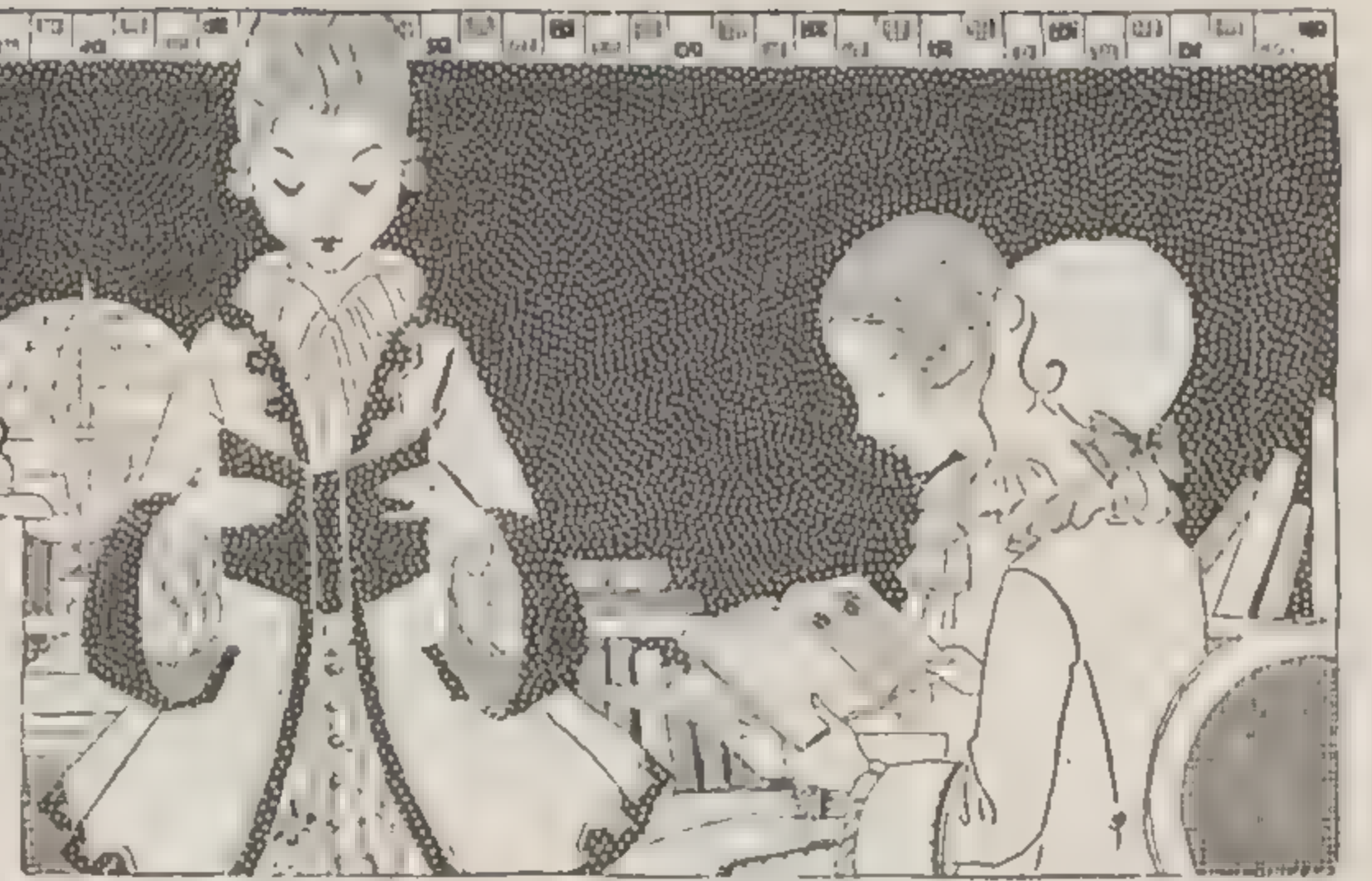
## GIRLS' CAMPS

Aloha .....	19
Annung .....	19
Beau Rivage .....	19
Cotuit .....	19
Eagle's Nest .....	19
Howe and Marot .....	19
Keene Valley .....	19
Ken-jockey .....	19
Loughton, Marie .....	19

## SPECIAL SCHOOLS

Aborn Classes for Operatic Training .....	18
Acerwood—Special Students .....	18
Amend-Robertson—Cultural Arts .....	18
American Academy of Dramatic Arts .....	18
American College of Physical Education .....	18
Biddle—Backward Children .....	18
Bloomington—Nursing .....	19
Boston School for Secretaries .....	19
Brookwood—Backward Children .....	18
Brown's Salon Studio .....	18
Bryn Mawr—Backward Children .....	18
Cambridge Architectural Design .....	18
Chicago Academy of Fine Arts .....	18
Conklin, Miss—Secretarial .....	19
Crane Normal—Music .....	19
Denishawn—Dancing .....	18
Elinor Comstock—Music .....	10
Fashion Academy .....	18
Fox-Buonamici—Music .....	19
Leland Powers—Expression .....	18
Lesley Normal—Kindergarten Training .....	18
Lowthorpe—Landscape, Architecture, Gardening .....	18

(Continued on page 11)



New York

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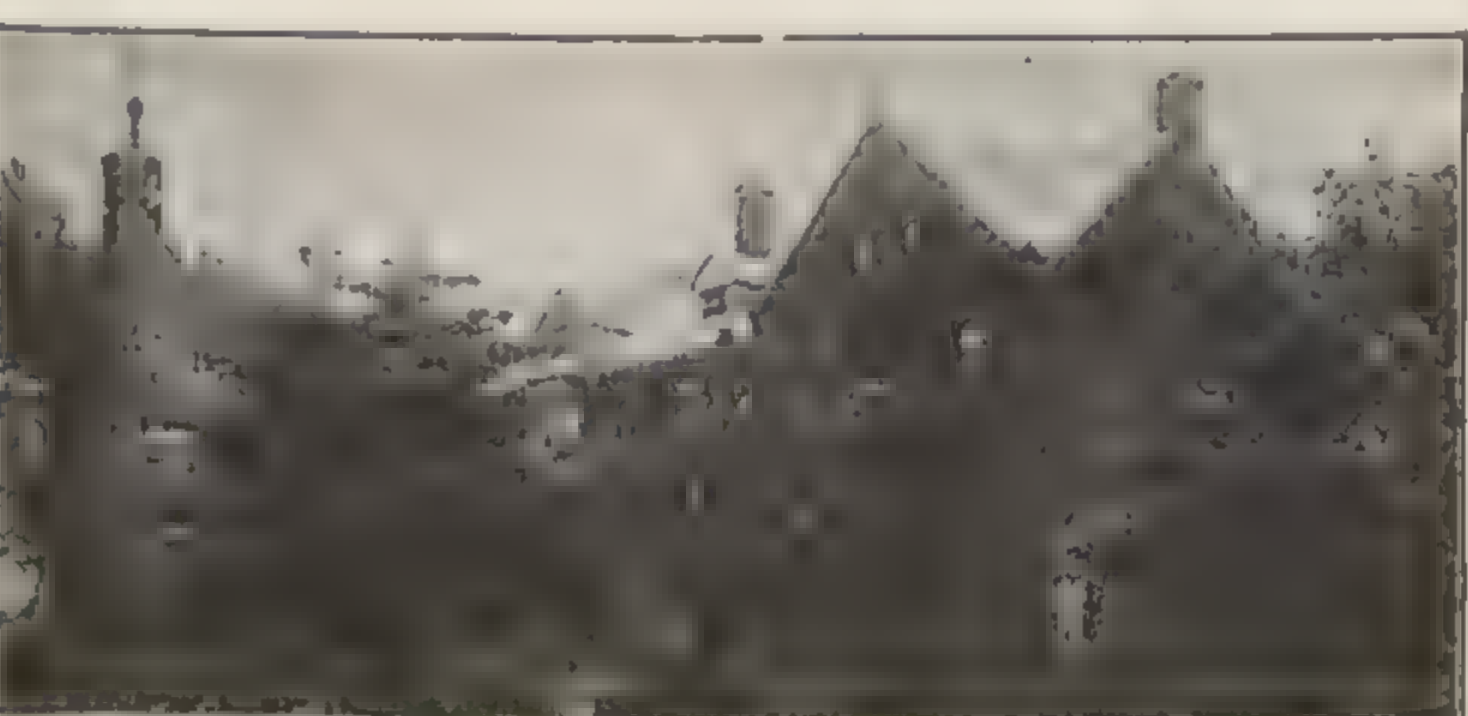
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(Continued from page 10)

McDowell—Dressmaking .....	18
Moller, Helen—Dancing .....	11
Morse School of Expression .....	18
Mount Alto—Domestic Arts .....	15
New School of Design .....	18
New York School of Expression .....	18
New York School of Fine and Applied Art .....	18
O'Neill, Rosetta—Dancing .....	18
Pennsylvania Academy of Fine Arts .....	18
Russell Sage College of Practical Arts .....	18
Sargent—Physical Education .....	18
School of Fine Arts, Crafts and Decorative Design .....	18
School of the Museum of Fine Arts .....	18
Skidmore School of Art .....	18
Training School at Vineland—Backward Children .....	18
United Hospital—Nursing .....	19
United States Secretarial School .....	19
Wilson-Greene—Music .....	19
Woods, Miss—Backward Children .....	18

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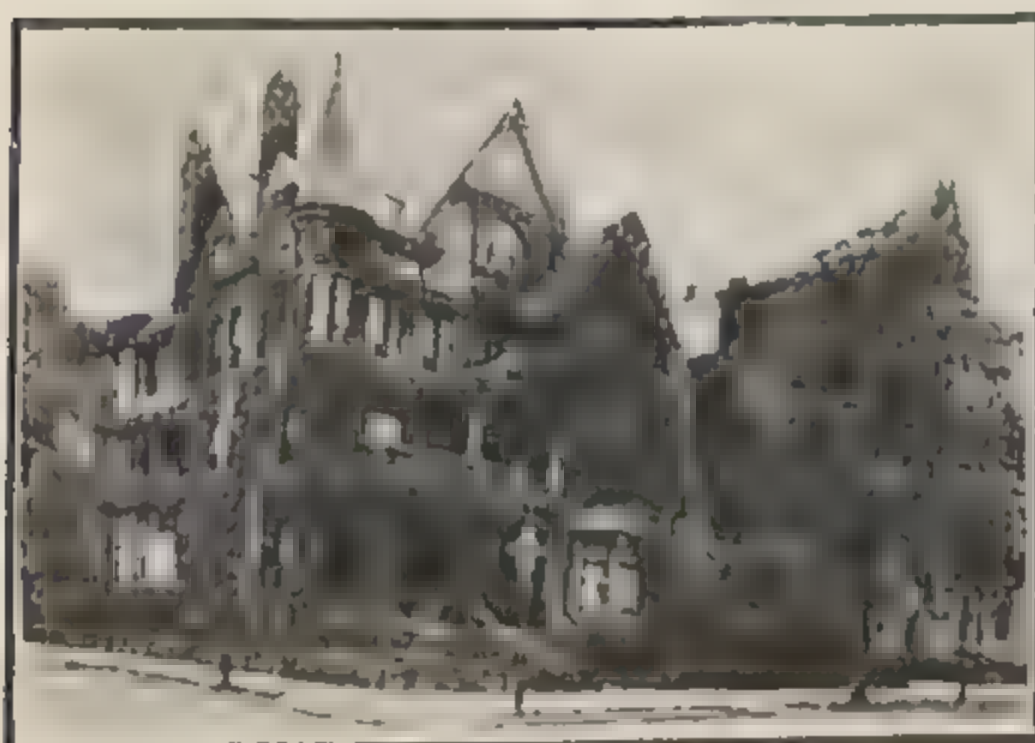
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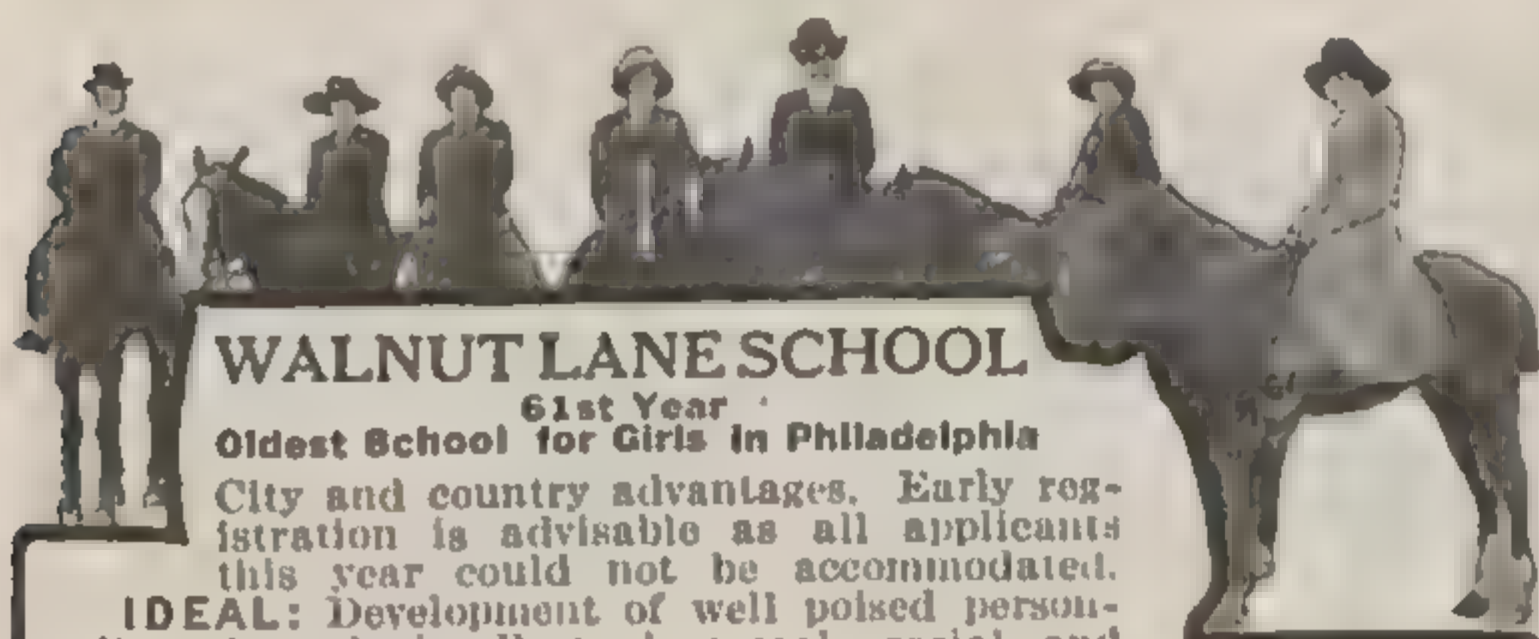
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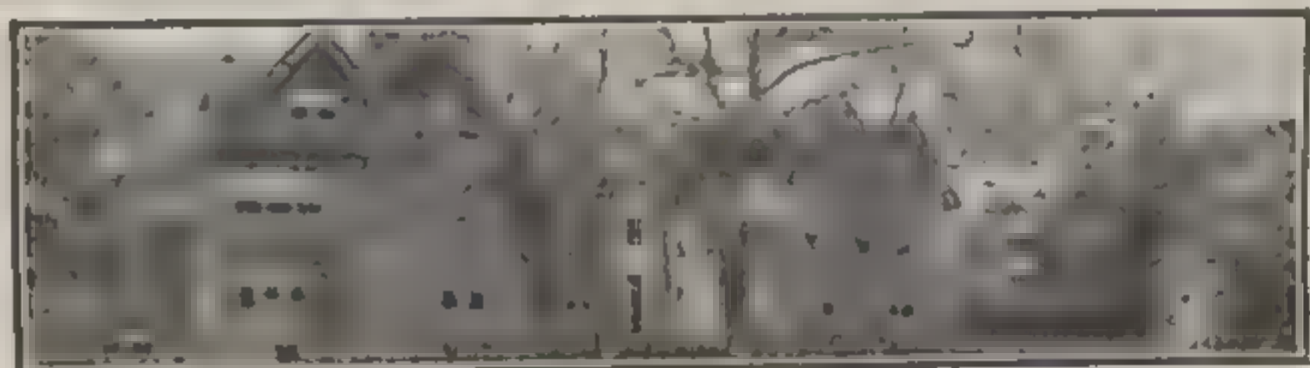
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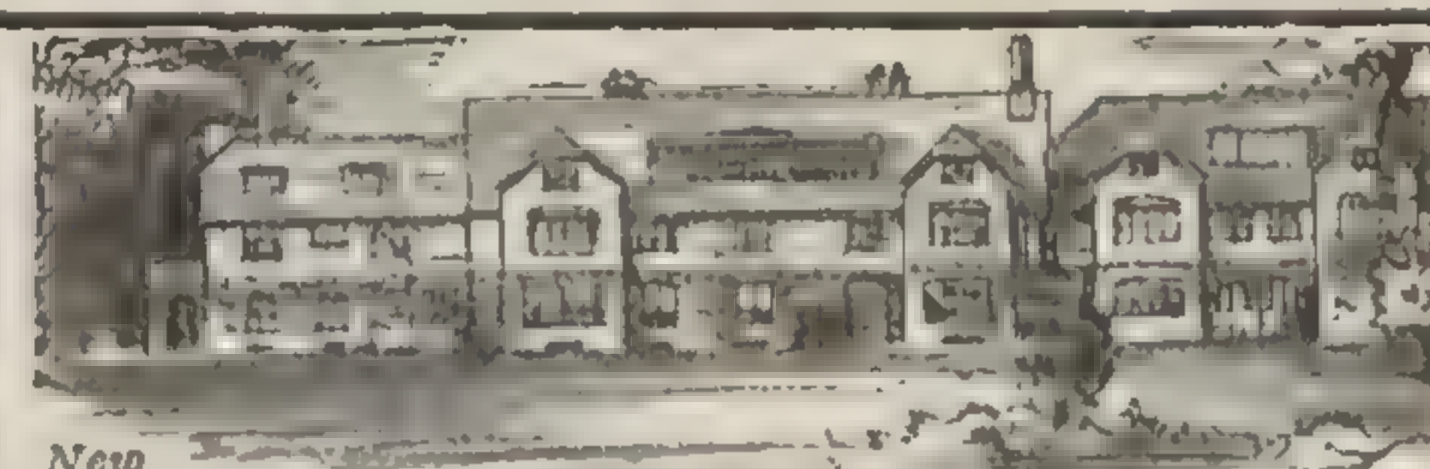
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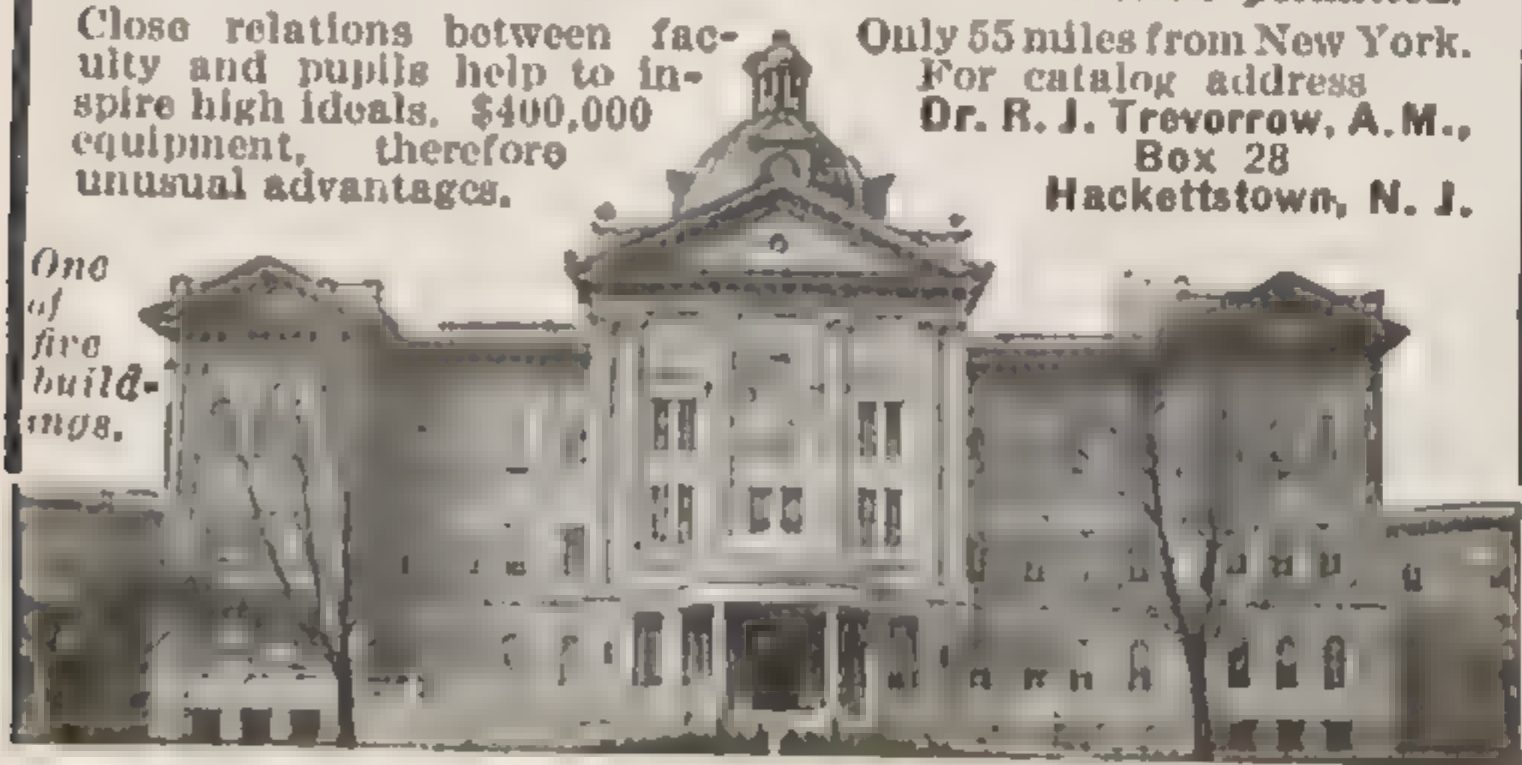
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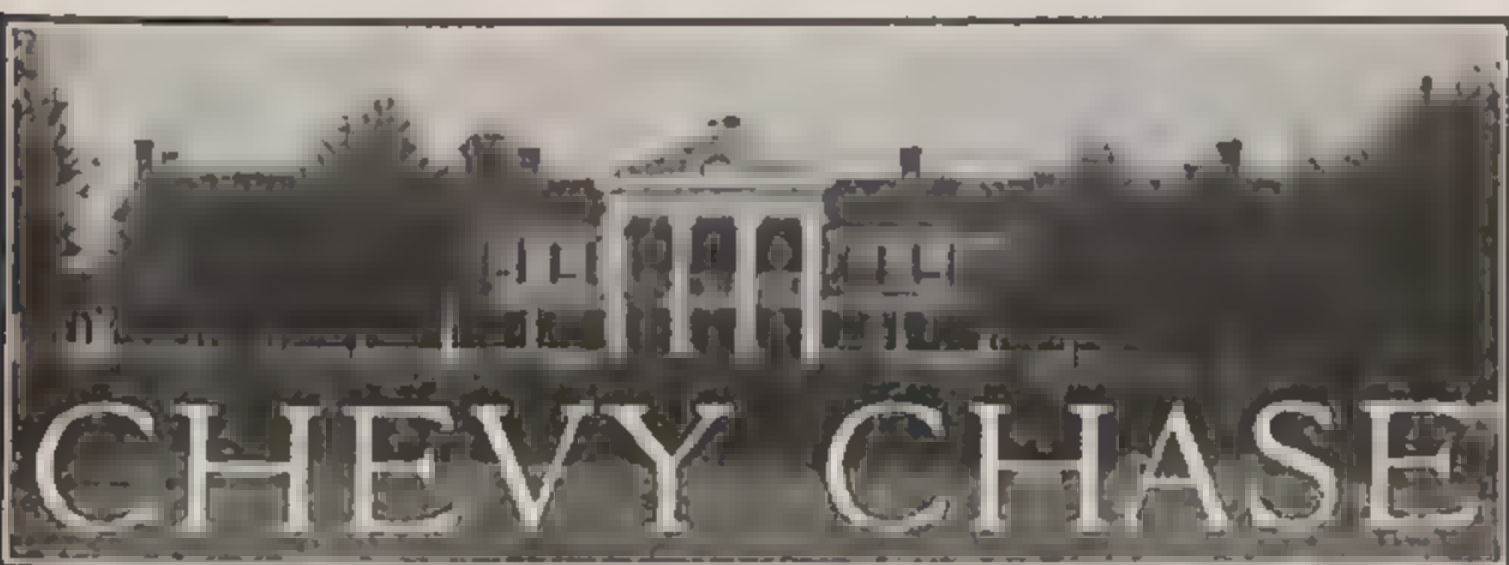


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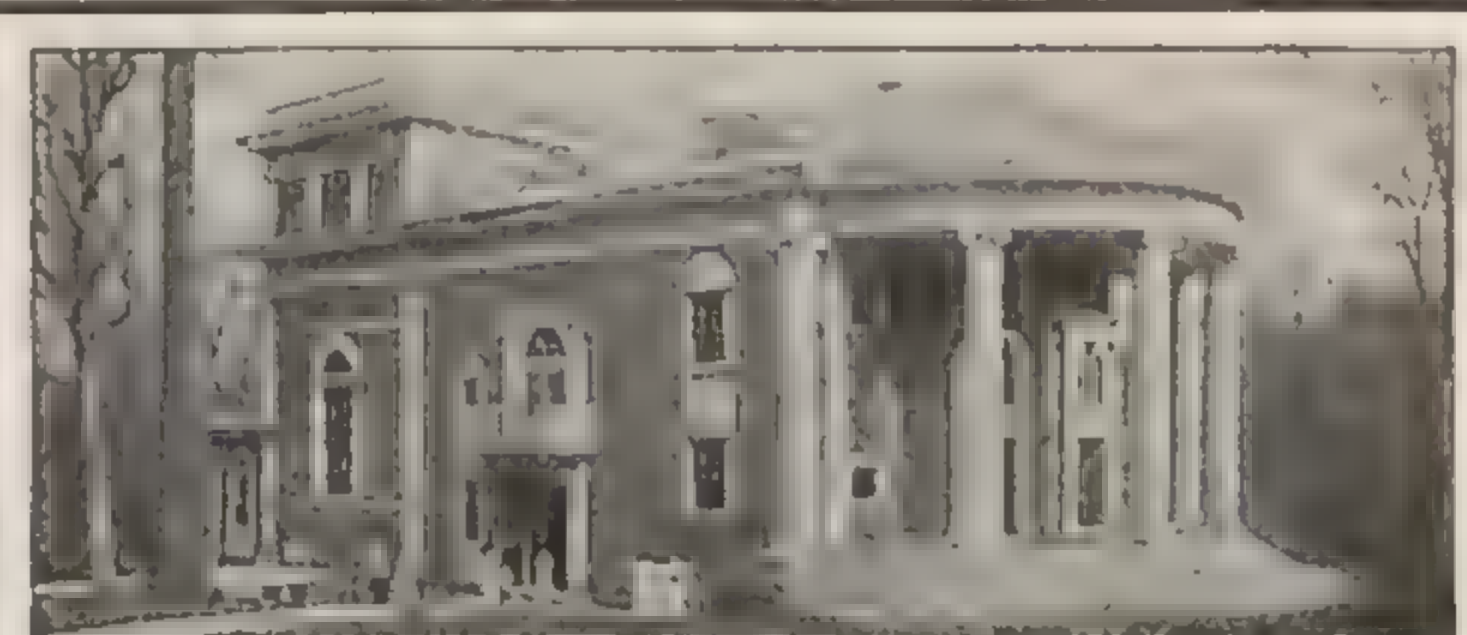
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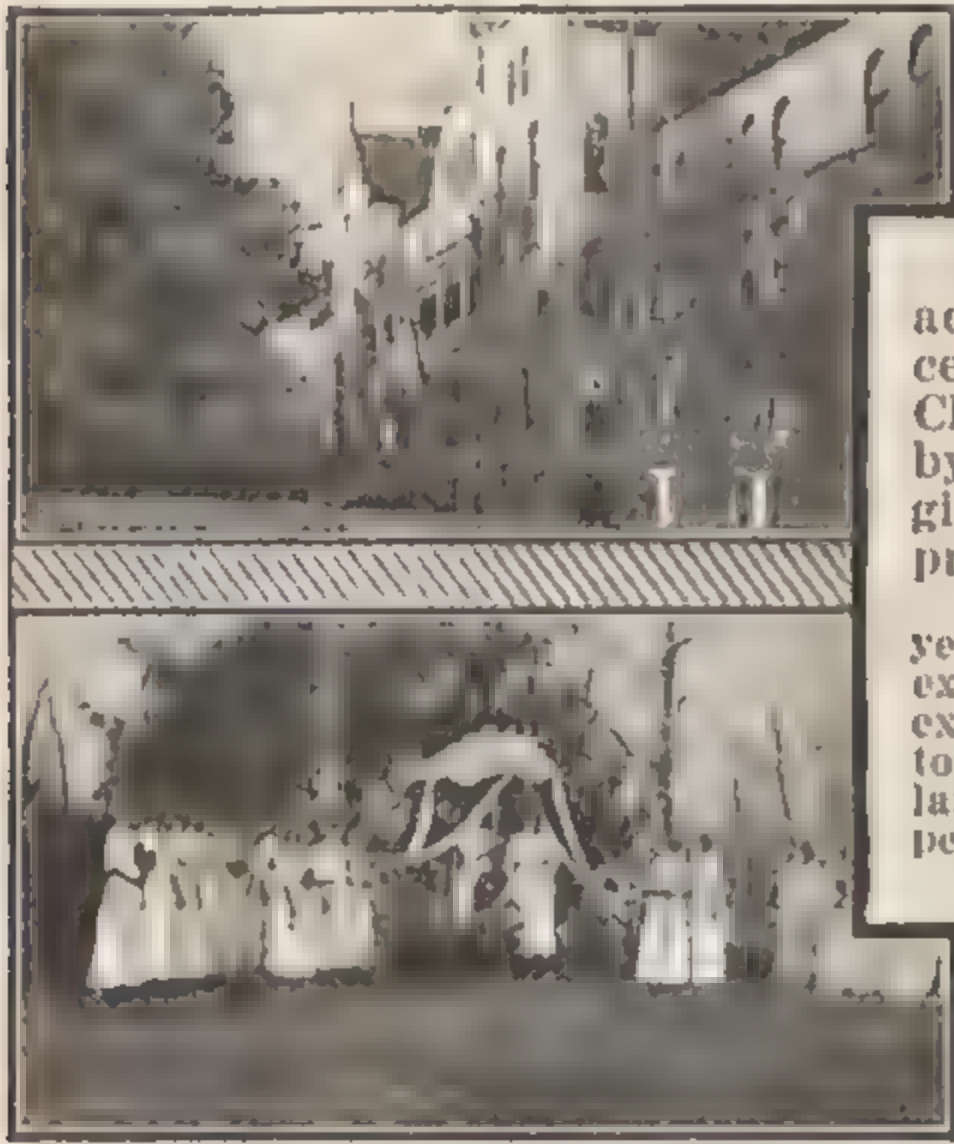




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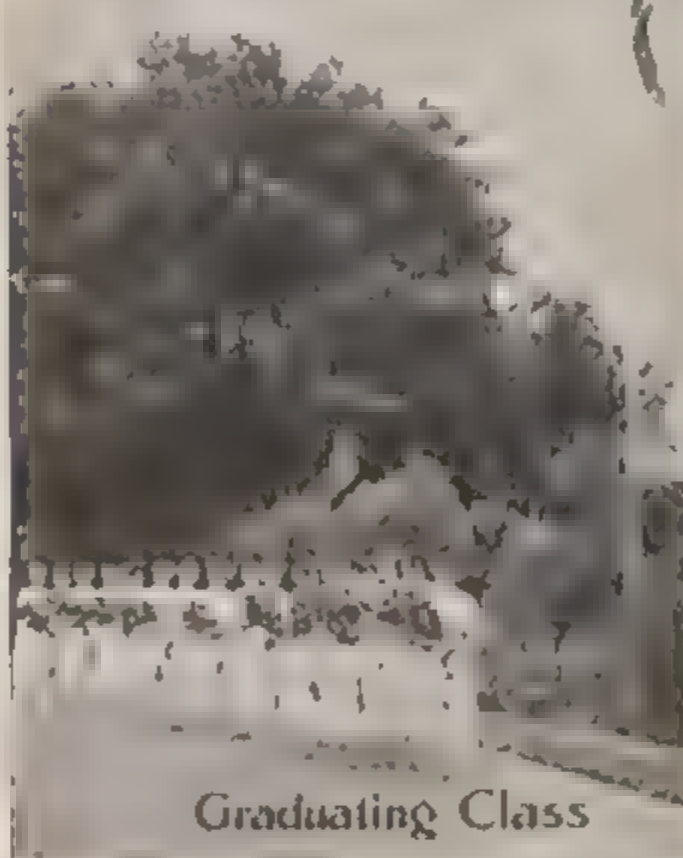
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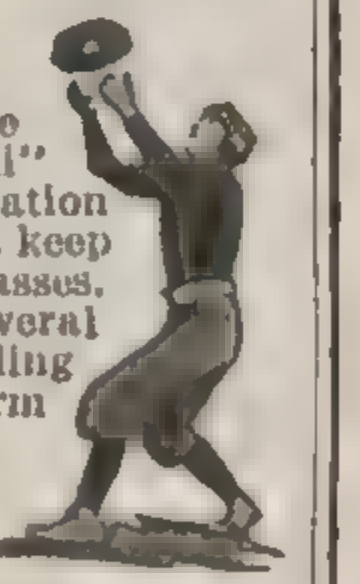
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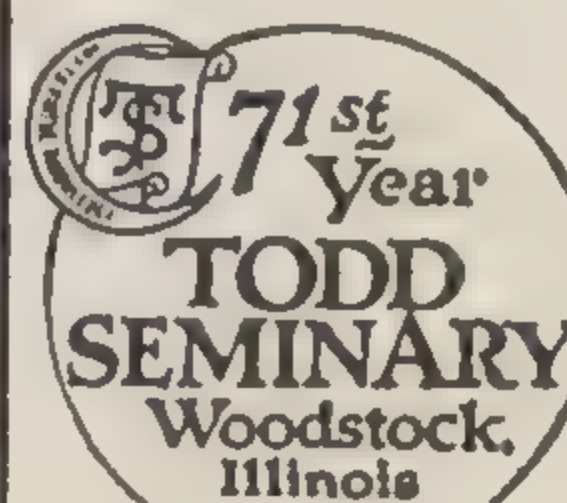
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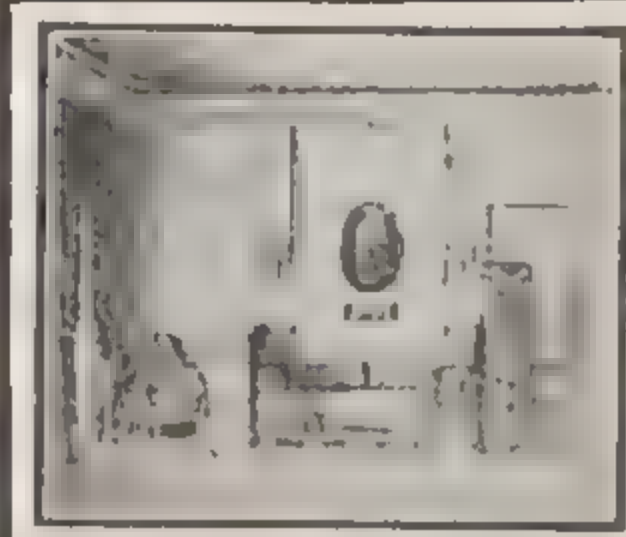
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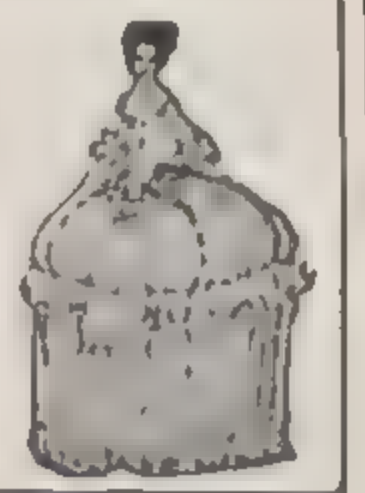


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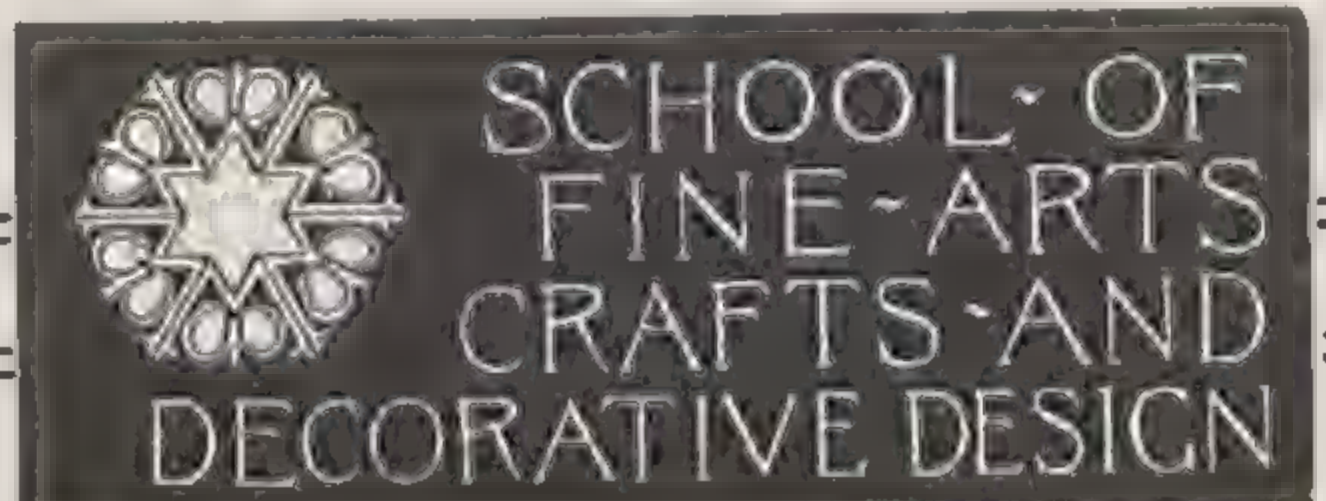
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This special treatment together with the general use of Woodbury's will make your skin so firm and active that it will resist the frequent cause of blemishes and gradually acquire the freshness and flawlessness which it should have naturally.

The other famous Woodbury treatments for the various troubles of the skin are given in the booklet wrapped around every cake of Woodbury's Facial Soap. For a month or six weeks of any of these treatments and for general cleansing use for that time, a 25 cent cake of Woodbury's is sufficient.

Get a cake today. Woodbury's is on sale at drug stores and toilet goods counters throughout the United States and Canada.

**Send for sample cake of soap with booklet of famous treatments and samples of Woodbury's Facial Cream and Facial Powder**

Send us 5 cents for a sample cake (enough for a week or ten days of any Woodbury Facial treatment) together with the booklet of treatments, "A Skin You Love to Touch." Or for 12c we will send you samples of Woodbury's Facial Soap, Facial Cream and Facial Powder. Address **The Andrew Jergens Co., 1406 Spring Grove Avenue, Cincinnati, Ohio.**

If you live in Canada, address **The Andrew Jergens Co., Limited, 1406 Sherbrooke Street, Perth, Ontario.**

*You will find the special treatment for keeping your skin free from blackheads in the booklet wrapped around every cake of Woodbury's*



*Try the famous treatment for rousing a sallow sluggish skin. Directions in the booklet wrapped around every cake of Woodbury's Facial Soap*







# This Is The IN THE COUNTRY NUMBER OF VOGUE

**B**REAKFAST," says the preface of a well-known cook-book, "should be a series of delicate surprises." This is just the idea that Vogue has had about this number, which is called "In the Country." The first surprise is an article on pigs, which, as every one knows, have become the "élégantes soignées" of the countryside and have replaced the peacock on all patriotic lawns. Vogue, which a year ago recognized bacon only *en brochette* with chicken livers, now considers itself an expert on pigs, and presents this article to prove to any one who doubts it, that the pig, like many another unappreciated fellow, has found his opportunity to make good in the war. America expects every woman to keep a pig.

## THE QUESTION OF SUMMER CLOTHES

But to be really honest, the magic words "in the country," do not suggest pigs or war gardens to the average woman half as quickly as they do summer clothes. So Vogue, which can never bring itself to be very severe with feminine shortcomings, after having told you what you ought to think about, very sensibly devotes a good many pages to the things it knows you will be thinking about anyway, whether you ought to or not. Of course, the

ideal summer costume from the point of view of comfort and convenience, is the Mother Hubbard of the Hawaiians, patterned, so history says, on the nightgown of a sea-captain's wife, washed ashore on a stormy wave, whether with or without its owner, history does not state. But "other times, other costumes," as the French so aptly put it, and so Vogue presents a "summer concession," on pages 42, 43, and 44, suggestions for becoming and wearable hats and gowns; and on pages 46 and 47, practical dresses made of Oriental silks, which are especially suitable for the dress that must adapt itself to many varied occasions. Now that we must consider not only our own figures but those of our war incomes, one dress must be many things to most women. On pages 31 to 33 you will find suggestions for mourning dresses and hats and some new ideas for the veils and collars and cuffs which make so much difference in all-black costumes.

## WHEN DRESSES BECOME WORKS OF ART

On page 29 are four gowns which Callot has made for Florence Walton,—lovely things of tulle and tinsel which the iron heel of war hasn't managed to crush. Then you must look at the page which has a photograph of Billie

Burke wearing the world's most beautiful wedding-dress. This page is put under the heading of "The Fine Arts" in the index below, because Billie Burke and her dressmaker, in "A Marriage of Convenience," have proved that, with a hint from Watteau, they are supreme in the rare art of satisfying the eye.

## THE LOCKET RETURNS TO FAVOUR

Then if you are the sort of person who loves to poke about in antique shops and has even been known to cast occasional side-long glances at pawn-shop windows, you will like the plea for the revival of the locket. Locketts are filling a suddenly felt want, now that we are all looking at certain photographs much oftener than we would allow ourselves to admit.

Two war articles, one on the Y. M. C. A. and the other on the Motor Corps of America, will keep you in touch with what is being done by the soldier's best friends.

You have noticed ambulances driven by women in smart khaki uniforms and caps with blue bands, and so you will be interested to read about the Women's Motor Corps; and you'll read the Y. M. C. A. article because you know already what that organization does, and you can't hear about it too often.

VOL. 51. NO. 12

Cover Design by Alice de Warne Little

## Special Features

<i>Pigs Are Trumps</i> - - - - -	27-28
<i>The Velvet Hand in the Iron Glove</i> - - - - -	45
<i>New Loves for Old Locketts</i> - - - - -	48
<i>The Motor Corps of America</i> - - - - -	49
<i>The Red Triangle Under Fire</i> - - - - -	51
<i>A Postscript from Paris</i> - - - - -	38

## Costumes

<i>Four Callot Gowns for Florence Walton</i> - - -	29
<i>War Mourning in Europe and America</i> - - -	30-33
<i>Paris Indulges in Graceful Summer Fancies</i> -	34-38
<i>New York Has Joys for Dogs and Puppets</i> -	39-40
<i>The New Frocks Depend on Their Materials for Charm</i> - - - - -	41
<i>Dressing on a War Income</i> - - - - -	46-47
<i>English Fashions for Summer Dresses</i> - - -	54

## Miscellaneous Fashions

<i>A Group of Charming Summer Hats</i> - - -	42-44
<i>Aprons Which Are Both Practical and Good-looking</i> - - - - -	60

## C O N T E N T S

for

J U N E 1 5 , 1 9 1 8



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WHOLE NO 1097

<i>Fine Linens from Europe</i> - - - - -	61
<i>Seen in the Shops</i> - - - - -	62
<i>The Younger Generation</i> - - - - -	63
<i>Vogue Pattern Service</i> - - - - -	64-68

## Society

<i>Mrs. Lydig Hoyt</i> - - - - -	Frontispiece
<i>Miss Susan Fish Dresser</i> - - - - -	50
<i>Three New York Society Girls</i> - - - - -	52
<i>Four Brides with but a Single Wedding Day</i> -	53
<i>Society</i> - - - - -	74

## The Fine Arts

<i>Art</i> - - - - -	57
<i>Billie Burke in "A Marriage of Convenience"</i> -	58
<i>Seen on the Stage</i> - - - - -	59

## Decorations

<i>The Proof of the Decorator Is His Miniature Rooms</i> - - - - -	55
<i>William V. Hester's Summer Home</i> - - - -	56

## Regular Departments

<i>Answers to Correspondents</i> - - - - -	72
<i>On Her Dressing-table</i> - - - - -	73





Arnold Genthe

MRS. LYDIG HOYT

*Mrs. Lydig Hoyt, who before her marriage was Miss Julia W. Robbins, is the daughter of Mr. Julian W. Robbins. Her husband is First Lieutenant in the 305th Field Artillery and is now in France. Mrs. Hoyt was actively connected with the Publicity Committee of the Third Liberty Loan, where her work was to collect stories of human interest and items which the newspapers could use to promote the loan*





## P I G S   A R E   T R U M P S

LAST year one couldn't switch off the light with a properly cold-creamed conscience unless one had that day planted a potato, or hilled up a potato, or at least attended a committee of the Society for the Propagation of Potatoes. One talked of the virtues of Early Rose and Irish Cobbler with full knowledge that the first had nothing more to do with a florist than the second had with Home Rule. This spring the line shifted a bit. The test lay in having eaten a potato—not a new, firm, butter-clad potato, but an old potato, one of the X-billion—the amount varied with the Washington connections of one's informant—that these United States had cultivated but not yet consumed.

Vogue, however, prides itself on being not a follower but a forecaster, and this, *mes amies*, is not to be a potato season. The potato is no longer fashionable. One plants and eats them, of course—one takes them for granted, indeed, like one's Red Cross membership and one's penchant for Thrift Stamps. But admission to the inner circle consists in knowing a Berkshire from a large English Yorkshire. And these do not score by reason of their eyes or

Go if You Can; Give What You Can;

Knit When You Can; But in Any Case,

Good Madame, Keep a Pig for France

By BETTY D. THORNLEY

their hills, but by reason of their noses, and their ears, and the number of pounds of gain a day that one can enter in their little birthday books.

In short, there's no doubt about it—pigs are trumps. Mr. Prothero, the President of the British Board of Agriculture, saw the light a year ago and became the father and mother of the "Keep a Pig" movement in England. This year, after climbing an uphill road to triumphant certainty, he says that, as a solver of the meat problems of a beleaguered country, "neither cattle nor sheep can compare with the pig." In fact, he's given an august member of Parliament the title of "Director of Pig Production" with a glittering retinue of assistant lords and ladies as his advisers.

### "A PIG IN EVERY RURAL HOME"

But Mr. Prothero wasn't alone in realizing last year the possibilities open to the pork-patriot. Mrs. Arthur Scott Burden of New York offered to supply a pig to any child on Long Island who wanted one, the pig to be paid for at the end of the season, when the five dollars return for him wouldn't begin to purchase his left hind leg in open market.

Early in the season, when Mrs. Burden bought her first consignment, she had twenty-one takers. This year, by the same date, one hundred applications were turned in. But this was just a beginning. They continued to come until the promiser began to be uneasy as to whether she could secure so many piglets. The State Agricultural Department's cooperation was secured, however, and Mrs. Burden now stands credited with two hundred and fifty pigs delivered, with late counties still doubtless to be heard from.

Nor is official Washington silent this year on the subject of pork-patriotism. There are bulletins and then more bulletins devoted to the subject of sending this little pig to market, and keeping this little pig at home on the excess food baggage that the country annually dumps

into America's most expensive luxury, its twenty-billion-pound garbage pail. Indeed, we shouldn't be in the least surprised if the propagandists went to the extent of issuing a new Hoover nickel whereon a haughty Berkshire or an intelligent Tamworth took the place of that quite inappropriate beast, the buffalo, who couldn't do anything for his warring country even if he wanted to.

New York State—the Vampire State, as the West was rather fond of considering it—is taking a leading part in the new pig patriotism and has appointed a Director of Food Production, otherwise a Pig Commissioner, in the person of Mr. Calvin J. Huson, who has adopted as his slogan, "A Pig in Every Rural Home"—no, my friends, you are not being misinformed, those are the very words—and has induced the more than one thousand villages within the borders of the State to repeal any existing anti-pig-keeping ordinances. All, that is, but six or seven slacker villages that still entertain old-fashioned ideas about His Meatful Majesty, the Hog.

That's the trouble. The masses are so conservative: Give a hog a bad name—you know the rest of it. The war, however, is not only





emancipating women and popularizing potatoes—it is giving us the truth about pigs. And that truth is largely, not to say astoundingly, complimentary. In fact, we're rather dazzled when we realize that this four-legged aggregation of all the patriotic virtues is called by terms formerly used with such unenlightened contempt—pig, hog, swine. Even their compounds distress us—pig-pen, hog-wash, swine-trough. The pork-barrel is a synonym for political corruption. To grunt is to be boorish. Silk purses and sows' ears are incompatible. And a snout is not a pretty word to apply to any one's nose. The very partner of the pig, the garbage-pail, has no charms for us. We wish, oh, how we wish, that we could re-christen them all. A rose by any other name might smell as sweet; but a pig-pen would be improved out of all recognition.

However, this is an aside. Mr. Prothero, Mr. Huson, Mr. Hoover, Mrs. Burden, have put the pig into our lives. And we must learn to appreciate him.

#### THE PIG AS A HOOVERIZER

To begin with, Billy Porker is the most earnest-souled young conservationist on the farmerette's visiting list. Suppose she has a cow—and a sheep—and a pig—side by side, with troughs between them in place of dashes. The cow takes nineteen point six per cent. out of her food and turns it into growth and milk; uses thirty-six point four per cent. with which to just keep on being a cow; and wastes forty-four per cent. outright. Mary's lamb, whether shepherded at the Trianon in blue ribbons or by a greaser on the Mexican border, takes twenty-five per cent. to grow on, forty-five point eight per cent. for plain maintenance of the statu quo, and wastes twenty-nine point two per cent. But the once-despised pig, taking his orders from some unseen Food Administration, conscientiously puts fifty-two point nine per cent. of his ration into pounds of gain, thirty-five point three per cent. into maintenance, and only eleven point eight per cent. is allowed to go to waste. No wonder the South refers to him lovingly as its "Hooverizin' hawg."

The pig, then, is the most economical animal to feed. He also requires less labour. The Department of Agriculture of New York State has issued a bulletin (No. 64) to be had free



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*Many authorities urge the use of the well-ventilated A-shaped wooden pig-pen shown in this illustration, located in a pasture where the pigs are permitted to feed at will*

on application to the Department at Albany, in which are photographs of every one from University Professors of Animal Husbandry looking wise at the tops of their respective articles, down to young Chester Whites having their afternoon tea in the middle of the back lot pasture. There are A-shaped pens in this book; there are colony houses located in the middle of charming acres of alfalfa. There are concrete hog palaces, where each occupant has two rooms and bath for himself and a window giving on the communal dining-room. There are directions as to when to leave the south door open and when to take it off altogether. But in every statement made, and every type of house, or feed, or animal considered, there is the idea that the corresponding statement or type, if one referred to cattle or sheep, would result in more labour per animal and less return per farmerette. With a greater gain per pound of food and a less amount of labour, goes a smaller

initial expenditure and, what our friends the shopkeepers always aim for, a quicker turn-over of money, as well as a quicker realization of one's patriotic hope of adding to the diminishing meat supply and the diminishing fat supply of one's country.

"Think of the thousand villages in this state alone," says the Pig Director of New York. "If every one of them would raise only fifty pigs, it would increase the swine population of the State by fifty thousand. Each of these pigs could be brought up to a hundred and fifty pounds weight at from six to seven months of age, thus adding seven million five hundred thousand pounds to the State food supply at a value of at least a million dollars."

The Director's difficulty, however, will consist in making the average citizen realize his personal responsibility in the matter; but this is no new thing. You remember, perhaps, an unfortunate gentleman whose business affairs took him, some two thousand years ago, on a journey from Jerusalem to Jericho.

#### THE "KEEP A PIG" MOVEMENT

America has already converted a good many Good Samaritans to the "Keep a Pig" movement. The present campaign is largely in the interests of the priest and the Levite who belongs to the ninety and nine just persons who think that they have no need of

a repentance and no room for a pig-pen, A-shaped or otherwise. There were forty-five thousand non-professional American pig-raisers last year classifying, along with the members of the corn clubs, potato clubs, poultry, sheep, calf, and canning clubs, as "Soldiers of the Commissary." This year it is estimated, the combined club memberships will total a million, or twice the 1917 record. But these forty-five thousand who saw Billy Porker through the eyes of Mr. Hoover, were all of them under eighteen years of age, when one is notoriously altruistic in one's motives. This year the Government asks for a fifteen per cent. increase in pig production. But no Children's Crusade, however enthusiastic, can accomplish that alone. We may be sure that the little cripple in Mississippi, who had his cot moved out beside the pig house so that he could feed his meat producer in the middle of the night, will continue to provide his

(Continued on page 90)



*This pig-pen, built on the estate of Mr. Samuel T. Peters at Islip, Long Island, is an example of the best type of steel and concrete construction. There are eight inside pens, ten by ten feet, with concrete floors. The outside pens are a little larger, fronting on a feeding alley fenced by a low wall*





## THESE CALLOT GOWNS FOR FLORENCE

WALTON'S PRIVATE WARDROBE LET FLOW-

ERS AND TINSEL FILL THE BREACH WHEN

TRIMMINGS BECAME A PARIS PROBLEM



*The Callot idea of an improved Empire mode gives the simplest lines the beauty of silver brocade and edgings of silver lace, which are, of course, vastly becoming to the heavy white satin that hangs in four straight panels. A foundation of flesh coloured charmeuse trimmed with cream lace, and a beaded ornament, and the gown is replete with loveliness*



*The glory of the tinsel cloth of this gown doesn't stop at its gold colour, for it is lined and bound with cerise satin. It openly shows this where the sheath-like skirt folds over, and touches of cerise satin make brilliant the gold of the bodice. Cerise tulle adds its magic in shoulder bands and a fluffy overskirt, and the gold-sashed waist finishes with a great cerise flower*



*Materials and workers may be scarce, but we are content when tinsel ribbons can make sea green net into a charming plaid. The gown began with flesh satin, added bindings and a fringe of royal blue ribbons and ended with a garland*



*Tulle, youth's summer comrade, shows fresh possibilities in a scheme of white, black, and emerald over flesh charmeuse with silver braidings. Besides a rose at the waist, there is a sash of black tulle and another of green ribbon*



After she has discarded her toque and crape veil, the young widow may wear this small hat of black Georgette, draped most effectively into what is almost a Turkish turban, embroidered attractively with dull beads. A simple mesh veil with a narrow band of crape is worn over the face and a strip of net bordered with crape hangs down in the back. The turn-over collar of sheer handkerchief linen is finished with French knots in linen thread, and a black chiffon tie is draped under the collar to fasten at the back. The same arrangement of French knots and draped chiffon is repeated on the cuffs.



## WAR MOURNING IN EUROPE AND AMERICA

A YOUNG officer, suffering from shock, was ordered to cross the channel as a means of speedy recuperation. As he left, another young American by whose side he had fought, remarked, "Look here, old chap, I have written to my people to look you up, and the Mater is a regular trump—I bank on her to make you forget this game, big as it is, for a few days." After a much delayed journey, the weary traveler arrived and was cheered and soothed by the way he was received by the mother and sisters of his chum. At the end of three days he tried to express his gratitude for the tactful care and the delightful entertaining that had helped to drive away his *idées noires*, but feeling quite incapable of expressing his gratitude adequately, he finally exclaimed, "Jove! I can't say anything, but I shall tell Ralph what you have done for me."

And then the mother looked up and said, "But Ralph passed on the day that you arrived."

### THE BRAVERY OF ONE AMERICAN FAMILY

No trappings of woe, in fact nothing in the conduct of this mother and sisters marred for a moment the plan to cheer and brace the nerves of the young stranger within their gates, and thus were Ralph's last wishes carried out.

Notwithstanding the fact that the wearing of deep black crape and the use of bordered stationery had their origin in England, to-day the British women have decided to show in some other way the fact that their men have died so gloriously in this great battle for humanity's sake. English mourning is much less ostentatious than it has ever

### Whether American Women Will Abolish Mourning

During the War, as Many Englishwomen Have,

or, Like the Frenchwomen. Wear a Lighter

Mourning Than Formerly, Is Still a Question



This gown of black silk has crisp collar and cuffs of organdie banded loosely at the neck and tightly at the wrist with strips of the silk held with tiny black buttons. A stiff sailor hat of liséré straw with a narrow brim is trimmed with a draped band and streamer ends of crêpe de Chine

been, at this time when so many families have lost some member. In America there has been some discussion of the subject but no definite decision as yet. Thus far, even the most conservative women allow themselves the privilege of being thoroughly individual in their mourning. Perhaps nothing indicates the woman of taste as much as the way she conducts herself in a time of bereavement, and very pronounced or elaborate mourning has long since been associated with the parvenu only.

Vogue has taken no stand as yet on this question, but merely notes the fact that, in the United States, among civilians the customs in regard to mourning remain the same, except for the fact that no mourning is quite as deep as it used to be and the period of wearing mourning is not quite as lengthy. In fact, modern thought is very sane on the subject, and the individual realizes that personal grief is not a reason for plunging those about one into gloom.

### MOURNING ETIQUETTE

Many people no longer consider it bad form to be seen at places of amusement in black, but the rule remains that it is never permissible to be seen at a public function in a long black veil; this is still regarded as being extremely bad taste. The wearing of much jewellery is also questionable taste in the first stages of mourning, although some jewellery is permissible. There is, for example, a revival of the jet jewellery that was so fashionable in the mid-Victorian days. Black-bordered handkerchiefs are no longer used, being considered rather an unnecessary emphasis of woe. A black border on stationery is still cus-





POSED BY  
JULIA BURNS



For summer afternoons or informal dinners a dress of black point d'esprit over black silk is cool and becoming. With it is worn a large sun hat of fine horsehair braid trimmed with black flowers and picoted black tulle, which hangs over the hat and is draped like a scarf.

(Below) A widow may wear touches of white after the first few days of mourning. A high-necked, long-sleeved blouse of crêpe de Chine or heavy Georgette crêpe banded in white should be worn over black lingerie. The toque is veiled in black chiffon banded with crape.



A young girl in mourning for her father or mother may wear a simple frock of black crêpe de Chine. The long sleeves button tightly about the wrist with black crêpe de Chine buttons. Made wings of black silk trim the youthful hat of fine horsehair braid.

(Below) When the young widow goes motoring she may wear a toque of black faille with a tucked brim and draped crown. A narrow chiffon veil edged with satin is strung through a ring of black threads at the top of the hat and hangs at either side of the face.



A young woman in mourning for a parent might wear a turban of black taffeta with an up-turned pleated ruffle. Over the entire hat hangs a veil of black net, finely tucked along the edges. Very novel are the collar and cuffs of white organdie.

MOURNING COSTUMES FROM A NEW  
YORK DESIGNER, MULLEN - SHAW







HAYWARD

*Indian cashmere makes a coat which is worn over a straight plain slip of dull black charmeuse, making this unusual frock with a turn-over collar and cuffs of white handkerchief linen. The small turban of charmeuse with a band of white crape is veiled with thin black chiffon*



LUCILE

*Nothing could be simpler or more effective than the all-black dinner gown with its slim-lined foundation of charmeuse over which is draped Georgette crêpe. The long sleeves and loose panel train give it the air of a tea-gown*

tomary, but it is much narrower than it used to be and is no longer graded to harmonize with the various stages of mourning. A border in a very moderate width is chosen and is used for all note-paper and visiting cards.

One modern custom that is to be recommended is the sending out of engraved cards in acknowledgment of messages of sympathy. This saves the arduous task of writing personal notes at such a time and shows one's appreciation for the thought and sympathy.

In America, fortunately, so far but few of us have had to consider the subject of mourning for men who are lost in battle, and yet already we are realizing that the death is such a glorious one that black seems inappropriate, and the idea of wearing a badge or a symbol has now been suggested. As some of the leading women of America are discussing this, it is possible that the innovation will be adopted. Should the war be a long one this may prove to be an innovation that will do much to prevent the nation being too constantly reminded of its grief.

### The Englishwoman Either Abandons Mourning Entirely or Wears Only a Simple Black Costume

THE first impression of a visitor to England, apart from the prevalence of khaki and navy and hospital blue, would almost certainly be that no state of war existed or that the war had but just begun. For the thought of war is and must be associated with bereavement, and bereavement to most persons means the wearing of mourning; yet, in spite of the longest and heaviest casualty lists that any war has ever seen, mourning is conspicuous by its absence. Those few young women who from motives of vanity choose to advertise themselves by a peculiarly jaunty and striking style of mourning, simply do not count. The true dignity of mourning is otherwise expressed. Instead of heavy crape veils and all the other lugubrious accoutrements of conventional mourning, one sees women quietly dressed in black or in their ordinary clothes, going bravely about their daily tasks as though the shadow of bereavement had not fallen upon their lives.

This does not mean that they are heartless or even careless of the opinion of others; it means quite the contrary. The explanation lies in the fact that the whole feeling with regard to the wearing of mourning has undergone a change. In former days the custom of mourning had a double significance; it was considered to be a sign of respect for the dead, and at the same time it announced the seclusion of the mourner. Very naturally, a woman who had lost a near and dear relative had no wish to take part in social functions and found mourning a protection, as it showed her withdrawal from the frivolities of life. Even when her mourning was more a matter of form than of feeling, it set her apart and spared her the annoyance of declining invitations which social convention forbade her to accept. Even so, of late years the periods of mourning had been very considerably shortened, and crape was either not worn at all or worn only for the nearest and dearest of relatives, while the old barbarous custom of sitting behind drawn blinds for a full month had entirely fallen into disuse. The war has done still more towards moderating the old customs in regard to mourning.

#### WOMEN'S PART IN THE WAR

But the present absence of mourning is not merely the decay of an ancient custom; it means far more. At the very beginning of the war, women came forward and claimed their share of responsibility and their part in the battle for freedom and national defence. And woman's part in war means, not only giving herself and her time and her work, but her loved ones as well. Women felt, and rightly, that the indulgence of personal grief, even to the extent of wearing mourning, was incompatible with their



HAYWARD

*This daytime gown of cashmere and surah is belted loosely at the waist and worn with turn-over collar and cuffs of organdie. The small turban has a brim of woven bands of crape and a shirred crown of the same material. The net veil is worn from the back of the hat*



HAYWARD

*Black crêpe de Chine forms the wide front panel and the back yoke of this afternoon frock, embroidered in dull silk and belted with passementerie. The rest of the frock is of Georgette crêpe, as is the turban veiled with black net*



duty to themselves, to their country, and to the men who cheerfully laid down their lives. The man who in the performance of his highest duty gives his life in the service of his country is worthy of a higher tribute than the wearing of crape weeds. Nothing can minimize the personal loss to his widow, his mother, his sister, or his daughter, but that loss brings with it pride as well as sorrow. It is the greatest offering any woman can lay upon the altar of her country, and how much greater it is when it is free from the selfish insignia of grief.

KEEPING UP THE NATIONAL MORALE



*Black Georgette crêpe with Japanese hem and pipings of black taffeta silk makes a charming Russian blouse. The line of the blouse is straight at the front but runs into a deep V at the back, held together with narrow taffeta ribbons*

To be worthy of the men who gave their all has been the aim of the women of England throughout the war. And not only this, for theirs was the task of carrying on the work of the country when the men had gone, of keeping up the national morale. Imagine what would have been the effect on the mind and the spirits of the country, especially of the children, had every bereaved woman robed herself in black and paraded her sorrow in public. Such constant reminding of gloom must inevitably have an unfortunate result on any nation. Hardly a household in England has been left untouched

not to sterile mourning, but to filling the places left empty by the men who are gone, some temporarily, some forever; to making life cheerful for the boys home on leave; and to nursing the wounded back to health. All the purely personal and selfish side of bereavement is resolutely put aside, in order that they may devote themselves wholly to their immediate tasks.

by nearly four years of the most terrible war ever waged. Had Englishwomen put on the conventional garb of mourning, every town, every village in the country would seem but part of one great funeral; the whole atmosphere would be one of gloom and grief, resigned, perhaps, but infinitely depressing. Certainly it would have afforded no stimulus to hope, courage, and fresh endeavour. A black-garbed figure of woe may be pathetic, but it is anything but inspiring, especially when it is multiplied by the hundred thousand.

The women of England have chosen a better way of honouring their heroic dead, by maintaining in so far as possible the cheerful and usual aspect of every-day life. However terrible their losses and however deep their private sorrow may be, they show in public calm smiling faces. Their energy is given,

rather than modest, as logic would indicate for the circumstances. But in the years of folly which preceded this world upheaval, this fancy-dress mourning was not so utterly out of harmony with daily events; now the actual and tremendous sufferings which we are undergoing have taught us the real meaning of mourning.

Since so many young men and others not so young have fallen in full possession of their powers in the defense of their country; since so many brides have found themselves without the husbands whom they loved so dearly, mourning garments have taken second place. It is no longer a question of seeing whether a veil is becoming to these childlike faces. This outward sign of grief would have almost disappeared, but for social forms, for now the most elegant woman is distinguished from the working woman only by her charm and the quality of the materials she wears. Gone are the strange hats, the Grecian veils, the Middle Ages trains, and the hoods which hid the face and which were worn only in wool; gone are the days when carriages were upholstered in black, the mirrors of one's apartment covered for six months, and the apartments themselves done in black and grey, with only white flowers about.

#### MODERATION IN MOURNING

Other problems break our hearts, and from now on they must occupy our minds, and life must be reborn from all this death—a stronger more intense life, like the green buds of spring which later will change to big leaves. The conditions of modern life have changed; the future is dark with uncertainty, and a certain moral stamina is necessary. Life must be the sole aim of our hopes, our struggles, and our triumphs, and we must make every effort to put out of our minds this drama of separation. We must acknowledge that every one has recognized this truth, for at this moment numberless young wives and mothers have put their tenderness and devotion into acts of useful service, instead of allowing themselves to pine with grief. We know how heavy their hearts are. In the spring sunshine of Paris how many women in mourning one sees; but it is a mourning full of courage, so to speak, because it is quiet and in perfect taste. No more of the crape costumes in which women were wrapped like statues of grief. Suits and dresses are made of cashmere and serge, and only a little crape is used on the collar and cuffs. Hats for deep mourning no longer look as if they were the mark of some order devoted to the cult of death; they are quiet, without any theatrical note, and make a simple frame for the widow's narrow band of white. One may say without exaggeration that sensational mourning of the sort that attracts attention in the streets is now the badge of women of bad taste.

#### THE FRENCH MOURNING OF TO-DAY

To-day, too, people in mourning go out much more than they used to, on account of the new conditions of our lives. In the present circumstances it is impossible to indulge oneself in the grief of other days: one must face life more bravely. Whatever our feelings, to the theatre we must go with the wounded and convalescent; we must ask men on leave to dinner or invite them to our homes for tea, instead of shutting ourselves absolutely out of the world as we used to. Those who have gone in a cloud of glory have left to us who remain a task to accomplish and an ideal for which to strive. It is this task to which the young mothers are devoting themselves, and which the older ones are impressing upon the very young boys who have not yet been called to the colours. And this task requires courage and cheerfulness. One sees families in mourning dining in all the hotels and restaurants. This does not indicate indifference, for it is due to the common necessity of taking meals away from home because there are no servants to be had to prepare the meals at home. There is in this breaking away from old customs a fine and inspiring symbolism, for in every patriotic heart there is the vital desire to be proof against moral as well as material destruction. After all, the wearing of mourning is a selfish thing, a gratification of personal sorrow. True mourning is of the heart, not the garments. And the passing of deep mourning and mourning customs, in this terrible emergency, has shown the suppression of personal grief for the sake of France and those who remain to carry on its gloriously brave ideals.

## The Frenchwoman Wears Mourning for Those Lost in the War, but It Is Restricted To an Inconspicuous Black with Little Crape

CERTAIN Northern races, the Anglo-Saxons for instance, deplore outward signs of mourning and think that an unostentatious fidelity should take its place. Custom, climate, and temperament undoubtedly influence our opinions in this matter, and, as a result, there is no subject on which it is easier to cite examples on either side than this question of mourning. Among the Southern races the passions are certainly stronger than anywhere else, because everything which affects the consciousness is allowed to come to the surface; these races can no more control their despair than their joy. We should not be surprised, therefore, at all the ceremony which attends mourning in Southern countries and which we can trace in history and in the customs of to-day. The Italian and Spanish masters and students of the Orient have shown us the rites which are undergone by those who have lost some one who is dear to them."

#### ANCIENT MOURNING CUSTOMS

The ancient Egyptians went to funeral ceremonies with bare feet and with their heads covered with dust and ashes, and during the entire period of mourning, which lasted from seven to seventy days, they plucked out, one by one, the hairs of their heads and beards. In Greece, women cut off their hair, and in Rome, the women as well as the men wore black garments and absented themselves from all festivals. As for the Gauls, they did not wear black, but they shaved their heads more or less, according to the importance of the mourning. All this is very different from the point of view of the English, who not only think that there is "nothing more ugly and shameful" than the despair in which they see nothing but weakness, but who see a cruel and perverse curiosity in dwell-

ing on the thought of death and all that follows it.

The English manner of wearing mourning shows clearly how little importance is attached to it, no matter whether it is worn for a near or a distant relative. They were the first to introduce the fashion for men of wearing a black band on the arm as the only indication of mourning; it was English women who first wore a short light veil of black mousseline de soie instead of a long crape veil falling to the heels. How this would horrify the women of South America and the Spanish countries, who sit about in a circle in a room with closed blinds, wrapped in great shawls, discussing for nine days after the funeral of the departed one all his traits and qualities and preferences, and all the things he would have done if death had not inopportunately interfered.

It is a question which of these manifestations gives us the most strength or helps us the most to find the will to continue to live. Surely it is not by outward signs that suffering may be judged, and yet it seems only reasonable, for the sake of convention, to wear the sign of mourning and to wear it without ostentation. Morally speaking, life must not be hampered by a constant return to what is past, and materially speaking, we must find new channels for our activities to keep us from the contemplation of what is irrevocable and against which it is useless to struggle.

Even before the war, some mourning had become a little theatrical in France. In many instances it was not because of the loss of a husband or a child, but for a grandmother or grandfather that many pretty young women wore those veils with becoming folds which set off their complexions and their profiles. They invented forms which were strange and eccentric



## PARIS INDULGES IN GRACEFUL SUMMER FANCIES



JEANNE DUC

*A hat with a narrow ruffle of picoted ribbon, and a bit of ribbon tied about the crown is considered by the Parisienne as a pleasant preparation for a place in the sun*

Thin Dresses and Shade Hats  
Allow a Wide Scope for Charm  
of Colour and Design of Which  
Couturiers and Modistes Are  
Quick to Take Advantage

**I**F there are any among us who have an idea that, because it is difficult to get everything our fancy suggests, we are living in abnormal times, these persons should talk with a certain journalist who has just returned from Berlin and has brought with him some details which shed an interesting light on life in upper German circles. In the first place, he states, there is not a yard of material of any kind to be found in Germany; moreover, the great ladies of society who continue to receive and to give dinners have only four-year-old dresses to wear, bought in Paris, and, as these dresses are holding together by little more than a thread, the very smartest line of conversation is, "You see it's time the war is over so that I may go to Paris and order some new frocks."

## PARIS IS STILL CHIC

After all, the world relies on French imagination for elegance and taste in clothes. And surely any one can understand the reason for this from the creations which have been put on the market this spring. The unanimous opinion is that in all these models the materials are excellent, and the taste which has been shown is surpassed only by ingenuity. This impression was confirmed for me only two or three days ago when, from my window, I saw on the balcony of the big hotel opposite, a young woman who had come to stay with her husband during his Paris leave. She was dressed in a more studied and elaborate way than a Parisienne would have been, perhaps, but she was so elegant and so utterly smart that she made one feel that the war was over. A dress of yellow gauze with white stripes, transparent and changing under the hot sunlight, was held in by a bit of pink ribbon for a belt,—a note of light and gaiety and a happy contrast to the grim life we are leading. Her shoulders were half hidden and half revealed by two pèlerine collars in yellow tulle outlined by a tiny pleated ruching of yellow silk. The dress was fastened with tiny pearl buttons. This flower-like dress, sketched second from the left at the top of page 35, had Jenny's signature, like many others which are shown in the chic sketches on these pages.



PREMET

*The Parisienne has found this tan covert cloth dress with a white piqué gilet a sure way of looking her best in street clothes*



PREMET

*A dark blue serge dress with braid edge is trim and tailored with the aid of a little white piqué and its pearl buttons*



*This is the back of the tan dress sketched at the left, and shows to what sudden and unexpected ends coats can come*



LUCIE HAMAR

*Black patent leather and pink satin ribbon have entered into a marriage of convenience to make this bérêt. The ribbon ties in a bow on the side*





The owner of a grey etamine sports dress embroidered in grey braid, tucks an end of her scarf collar under her belt, slips a hand into one of her twin pockets, and wonders what the dress-makers will think of next

A yellow tulle collar edged with two ruchings of yellow faille ribbon gives an air of the days of the Empress Eugénie to this yellow and white voile dress, and a pink ribbon tied belt has the demure air of that period

Three feathers (not wanted for the moment by the Prince of Wales) were seized upon by Jenny as just the pink and blue things she wanted for this yellow Georgette crêpe dress with its charming white embroidery

It doesn't sound very exciting—"a dress of blue etamine, with a collar and girdle of white jersey," but translated by a French dressmaker it means the inimitable smartness which is the birthright of Paris frocks

A particularly delightful one was worn by one of our prettiest actresses, and is sketched second from the right on this page. It was of yellow Georgette crêpe, and a very unusual and charming detail was the addition of three pink and blue feather flowers, the result of much work and taste, which were fastened at the waist. Every detail of the costume has been considered here as if nothing in our existence were changed. The present fashion is an incontestable challenge which stimulates the confidence of every one—a confidence in which we are sure to be justified.

#### THE WILL TO CREATE IN PARIS

While our relatives who do not live in Paris are writing frenzied letters because of the stories in the newspapers, do you know what one of my friends is doing? She is a person whose birth has given her a high place in French society, and she has gone to a neutral country to sell things which have been made by our manufacturers of luxuries,—but she has gone fortified by an exquisite wardrobe which will prove to foreigners that France and the French are perhaps not so much to be pitied as people think. It's rather a nice idea, don't you think? And you must admit that the very pages of this present issue, full of new and pretty models, show that we really can't be nearly so badly off as our neighbours beyond the Rhine. Perhaps there are some non-combatants who imagine that we have completely forgotten the summer season in the country or at the sea-shore, forgotten the appropriate clothes for such diversions, the transparent elegances for dinner in the open air, and the sports that are so good for our health. What a mistake!

Just look at that simple model from Lanvin to be worn on the golf links, sketched at the upper right on this page. It is in navy blue etamine with a collar of white jersey and a

girdle to match. How smart that big blouse is, with its two-toned jersey belt. The one at the upper left is from Lanvin, too, with its collar bordered with white jersey on grey etamine, a border which falls over the left shoulder and forms a scarf which is tucked into the belt, ready to throw over one's shoulder after a hard game. Marthe Gautier, who has just established herself at Deauville, as if the races were beginning again to-morrow, has shown us a series of charming novelties in sports waistcoats, tennis costumes, and other outdoor fantasies. Some of the new waistcoats, in heavy striped linen, are very tight at the hips, where they button, and have a charm that tempts every one who sees them. A new idea which is practical for the cool hours when one sits out under the stars, is a scarf which envelopes the figure like an Indian waist-cloth. This is sketched at the lower right on page 38.

#### ENCOURAGING THE LUXURIES

There is great originality in the cut of a Beer sports dress which is so simple that it is almost commonplace. It is in two shades of jersey, embroidered with tennis racquets and croquet mallets, and is sketched at the lower left on page 37. Poiret, original as always, shows us a dress of white tussor striped in blue, of which the sleeve is most original, as one can see by the sketch at the upper right on page 37.

Don't think that I am encouraging an exaggerated coquetry at a time when economy is the rule. But since I saw, a few days ago on the Quai de la Mégisserie, some one so oblivious to what is going on as to buy three Japanese goldfish for the sum of three hundred francs, without the tax, I think I ought to do all in my power to induce this same person to buy something else. If, under the pretext of doing what's right, she should tell me that in war times one should not order dresses, I can

only tell her that there was never a time when it would be more practical to order them. Her goldfish will be dead in a week, and I wonder who, unless it be the man who sold them, has profited by the transaction. The manufacture of materials and articles of luxury is so very much on the decline that we must watch over it and support it in every possible way. This is a national duty.

#### A SCHOOL FOR FRENCH ARTISTS IN SPAIN

It is interesting to hear the debates at the Institute, where questions of peace times are much discussed. Several members had the happy idea of establishing a Villa Velasquez, at Madrid, like the Villa Medici, at Rome, where all the prize-winning students of the École des Beaux Arts might receive further training. Recently, on one of those melancholy evenings when the silence of the streets seems to add to the darkness, I went to dine at the Restaurant la Pérouse, down on the quays, where numerous aeroplanes have already dropped bombs. As I sat at a table near Widor, the permanent Secretary of the Academy, we began talking about that wild and brilliant Spain, of past and present beauty. Widor is one of the most ardent promoters of this Villa idea and has already obtained the ground, not far from the royal palace, opposite that splendid barren stretch which crosses the Manzanares. We both recalled vivid memories of Spain, that gay land of flowers where the carriages and the elegance of the women have a seductive charm so different from that of our own Paris. A few months ago we were both there at the same time and were received by the Queen, who is thoroughly in sympathy with the Allies and who gets all her clothes from Paris, which she loves. She takes the greatest interest in the life which goes on here and talks of the city as if it were a dear friend. Spain is almost the only country where





CHÉRUIT

*The narrow yellow braid that trims this linon frock might almost suggest the designer's tape measure—if it wasn't so obvious that one couldn't possibly measure the smartness of those new and naive lines*



JENNY

*Even this Paris frock of marine blue serge is wearing a domestic little apron of taffeta, in order to make sure of looking as businesslike as a little frock should during war time. The spangly collar is a circular fringe of marine blue beads and paillettes that twinkle enough to serve as the only trimming*



JENNY

*Evidently the Parisienne, like the rest of us, developed a love for pink and white stripes in peppermint-stick days and has never outgrown it. On this cotton crêpe frock with its gilet and sleeves of white organdie, some of the delectable stripes are cut out and allowed to keep on at the bottom below the hem*

one does not feel the war at present, and where, after a visit to the Prado in the morning, one may make plans for a gay evening. Fortunate country!

In Paris some staunch friends of England and a large number of English officers conceived the idea of giving dances once a week in the evening. The gatherings were large, and they served to distract people for the moment from all the horror and suffering that surrounded them. But a cry of scandal was raised to such good effect that the mistresses of hospitable houses were obliged to give up providing those who came back from the front with a pleasure and amusement that was far from being harmful. Must slander always triumph as in the time of Basil? It is certainly a mistake to believe that grief is

ever productive of either energy or action.

But most of our prominent women, very sensibly, continue to receive guests as often as possible. People say that Paris is deserted and lacking in interest. But if one knocks at a friendly door, one will find gathered about the tea-table in the little salon a group of the most delightful women in society, of men who have either just come from, or are just leaving for the front, of others who are stationed in Paris, and an occasional artist whom age has kept from the war. This very week I have been to four or five such teas, where the women were all dressed without eccentricity or conspicuousness, but with that discreet and exquisite elegance characteristic of the grande dame. The Comtesse de Bonin Longare, the wife of the

new Italian Ambassador, has made a sensation, not only by her marvellous charm, but also by the perfect and very original taste in which she dresses. She was charming one day in a long dress of black satin, cut in a deep square under a very long string of pearls, and a black toque covering her beautiful dark hair. As I talked with this brave woman, who has a son fighting in Italy, I thought what an admirable example of simple and beautiful serenity she gave, smiling and calm in the midst of bombarded Paris.

The Baroness Huard, the wife of the Naval attaché of the French Embassy in Rome, was present at this same gathering, radiant with youth, dressed in a harmony in brown which fitted her to perfection. Her dress was of brown silk with a discreet line of gold in the back,





BEER

One's afternoon couldn't fail to be sunny in this frock of tan chifon and tan cloth with gold embroidery on the chifon blouse and a stamped design in gold on the wide tan suede belt above and below which rows of tiny twinkling brass rings carry suede strips

and very open in the neck; with it she wore a cape of the same silk, to match her brown hat, made of ribbons and held together, apparently, by pins with big heads made of small pearls. The Comtesse Jean de Lubersac wore a black costume with a finely pleated skirt, and a corsage crossed and knotted in the back, with large Directoire revers, very wide at the shoulders. The Comtesse de Pradère looked charmingly young and pretty with her hat of bright pink straw and her white lingerie dress.

Every day one sees all these pretty women in the Faubourg Saint Germain quarter, where the owners of ancestral mansions have remained with their family treasures. It is easy to verify (Continued on page 88)



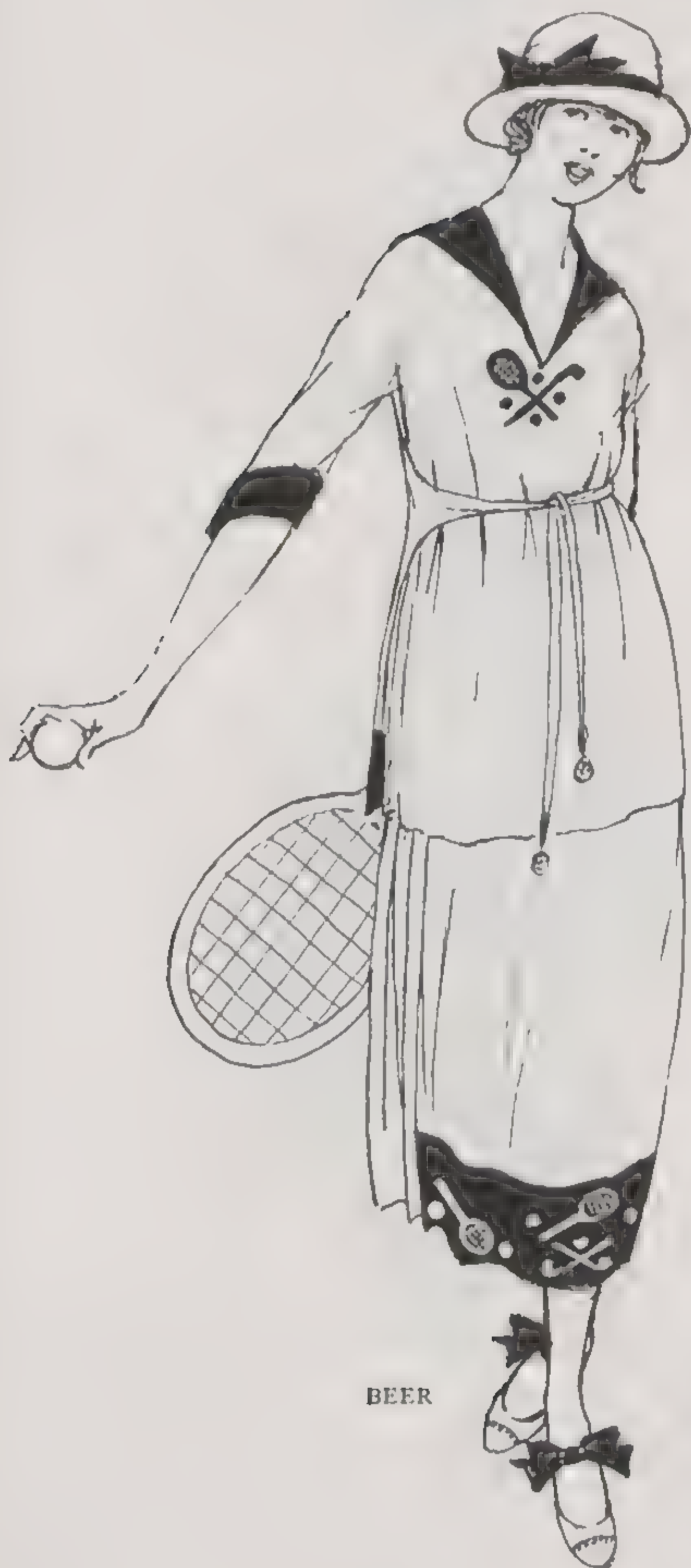
LEWIS

Mlle. Napierkowska wears this futurist garden with its pink, green, yellow, mauve, saffron, and blue roses made of cotton linon and covered with almost invisible blue tulle. Her veil is blue, too, bordered with a blue taffeta bias band and caught to her slim neck with a bow of navy blue ribbon



POIRET

Picture this cool white tussur frock with its blue stripes and its crisp white organdie collar and sleeves against a background of smooth country lawn. The blouse simply doubles under at the hips and is tied down with a narrow blue ribbon at the waist



BEER

This sports costume states its business in life quite definitely on the white jersey front of its blouse and the navy blue jersey hem of its skirt, where the games of golf and tennis are referred to in the complimentary terms of embroidery



LEWIS

Pink French crêpe for a crown, pink organdie for a sheer down-curving brim, pink satin ribbon striped in gold, placed petal-wise—it looks as unsophisticated as a clove carnation at the garden gate. But nowadays when a thing is, you know it isn't; the French invented camouflage



DOEUILLET

This navy blue serge bit of mannish femininity has divided herself into squares with rows of blue silk à jour. The buttons are of serge, the belt ties in the back, and the dress is cut in two straight pieces that button at each side of the ankles





MARTHE GAUTIER

The lady is not impersonating Jacob's ladder. She is merely wearing her new tricot waistcoat, striped round and round in black and grey over a white ground, into which she fastens her so-French self with a black woollen lace



MARTHE GAUTIER

In this tricot waistcoat with which Marthe Gautier brightens life in Paris, the stripes run in vertical bars of blue, red, black, and white. Black silk binds the oddly cut edge of the waistcoat, which is very tight at the hips at either side

## A POSTSCRIPT from PARIS

[Note:—We are publishing this personal letter to the Editor of *Vogue* from Philippe Ortiz, the Director of our Paris Office, as a more intimate view of the conditions in Paris than could be given in our regular Paris article. That, under such conditions, any work at all is done in Paris, except that necessary for life, is but another of the miracles that are France.]

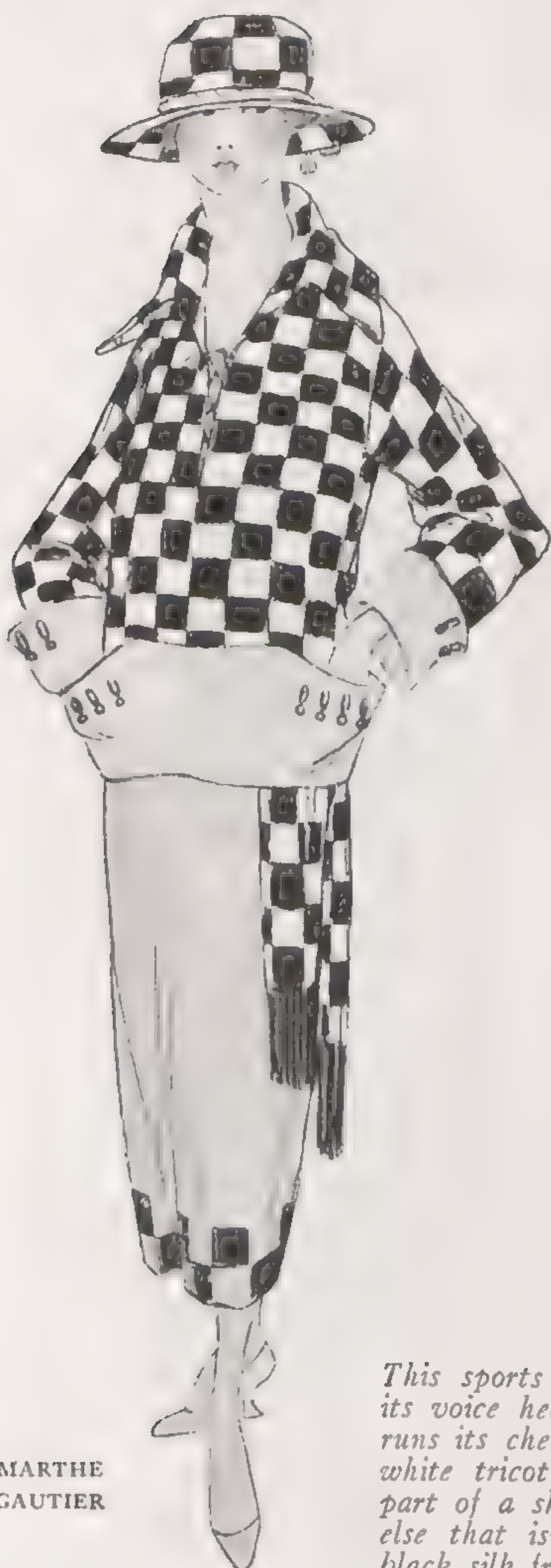
April 1-April 14.

MY dear Mrs. Chase—  
Boom! Boom!!!  
That confounded "Grosse Bertha" must have changed its direction after about a week of spasmodic firing at us from a distance of one hundred and twenty kilometres. I thought it struck my house just then, and I expected to be showered with broken glass, for all my windows burst open as if obeying a military command. The concierge who is less concerned about my life than about the welfare of the *objets d'arts* belonging to the man whose apartment I sublet, rushed in and cried: "Is there anything broken? No? Thank the Lord! This time it fell not a hundred metres from here! See, Monsieur! . . . They are bringing the wounded down this way!"

From my balcony I can see a group of people on the plaza over yonder, being dispersed by the police to make room for the departing ambulance. Five minutes later everything is quiet again. We know the result of this latest manifestation of German military prowess: two dead, four wounded, and a few extra limbs found about, which can not be accounted for. That's all!

Until to-day this part of the city was considered sufficiently out of the *trajectoire* to be quite safe from "Bertha."

(Continued on page 76)



MARTHE GAUTIER

This sports costume, calculated to make its voice heard above any bombardment, runs its chequered career in a black and white tricot hat, with blouse, sash, and part of a skirt of tricot, with everything else that isn't black woollen buttons or black silk fringe, deciding on white tricot



MARTHE GAUTIER

This mauve grey scarf of tricot "gratté" has wide blue stripes and blue woollen fringe. It may be worn around one's waist, one's shoulders, or one's throat according to the dictates of the commanding officer wearing the turban, and the state of mind of the variable Paris weather bureau



# LIFE in NEW YORK HAS JOYS for DOGS and PUPPETS

The War and Its Thousand Insistent

Demands on Time and Purse and Sym-

pathy, Is Never Out of Sight or Mind

he was going to see: smart promenaders, hurrying shoppers, leisurely gentlemen on the way to their clubs, nurse-maids and children; but now he must always keep at least one ear cocked for an approaching band; something is always coming and going along the Avenue, and no one is a more enthralled spectator at a parade than a dog.

But the real red-letter days are those on which one goes motoring. Perhaps at the first street corner one's grey-haired and erstwhile sedate mistress beckons to a group of boys from Pelham and takes them to all kinds of delightful and unexpected places, so that one stays out all afternoon instead of an hour as was planned; or in her most courteous French she may extend the hospitality of her car to a couple of blue-uniformed chasseurs with queer round caps and

*When Fifth Avenue bloomed with forget-me-nots for Belgium, Miss Grace Vanderbilt was among the tireless and patriotic basket venders*

© Western Newspaper Union

YOU may see them any day along Fifth Avenue—the dogs of peace—impertinent Chows, friendly Airedales, romantic deerhounds, inquisitive fox-terriers, aggressive Pomeranians, and retiring bulls. Along the Avenue they trot, usually well to the fore of their mistresses, dogs of every known and, we regret to say, some unknown breeds. War has not shaken in the least their boundless faith in mankind in general and their adoration of the particular specimen to which they have attached themselves.

Whatever may be said of the human population, the fact remains that the joys of canine existence in the metropolis have materially increased of late. When before, in a single stroll, did such delightful possibilities for an unexpected nip present themselves as the floppy trousers of a sailor, the swagger-stick of a visiting Tommy, and the crop of a recently appointed second Lieutenant? Then there are the parades. When a dog went out for his constitutional in the past he always knew just what



*Mrs. Reginald Vanderbilt wears a printed silk dress with a geisha sash lined with white*

*Mrs. David Wagstaff and her favourite Chow meet many friends, canine and human, in the course of an afternoon stroll on Fifth Avenue*



derbilt, junior, with her little white Sealyham terrier.

There is much to catch the eye along Fifth Avenue, and latest of all novelties is the Puppet Theatre. Little folks' eyes open wide with wonder at the delights offered within the gaily camouflaged playhouse near Fifty-seventh Street where, for the benefit of the Red Cross, Tony Sarg's marionettes daily go through their amazingly human antics. There is nothing along the Avenue which equals the colour scheme of the windows done by Messrs. Brodski, Taneji, and Ferrand, of the Penguin Club, in a combination of cubist and futuristic effects. At night a most eloquent barker—one would take oath he was of Luna Park tutelage—holds forth upon the fascination of the place, and a delightful white-pantalooned clown gives the enthralled crowd a foretaste of the delights offered within.

On the afternoon of the opening day, our artist made the sketches which accompany this article; several children's parties occupied the French blue benches which line the tented in-



*Mrs. Le Grand Griswold and her son followed the careers of Tony Sarg's marionettes, who are performing for the benefit of the Red Cross*

wool stockings, who kiss her hand when they leave and seldom fail to bestow a parting rub on that peculiarly sensitive spot just behind one's ear. Of if one's master's car shows a certain kind of ticket, life is just full of adventures like this, for that ticket means that he has pledged himself to carry soldiers and sailors anywhere along his route and any one of them may hail him if he has an empty seat.

Some very interesting things have been written about the reasons why people have dogs, but our private opinion is that the dogs themselves are the explanation. Some women no doubt think them decorative, and others probably trot them along by way of contrast, but most people just like them. There are a great many familiar canine figures on Fifth Avenue. There are, for instance, the two little Pomeranians without which Mrs. Roche seldom goes for a stroll; Mrs. Peter Cooper Bryce's West Highland terrier is almost as well known; Mrs. Alexander Dallas Bache Pratt and Miss Hilda Holmes sponsor German police dogs. At the head of this article is a photograph of Mrs. David Wagstaff and her favourite Chow, and in a recent issue was published a snap-shot of Mrs. William K. Van-



*Little Florence Baker gives her bit to "Little Greta," the puppet Red Cross nurse who pleads for donations to the cause at each performance*

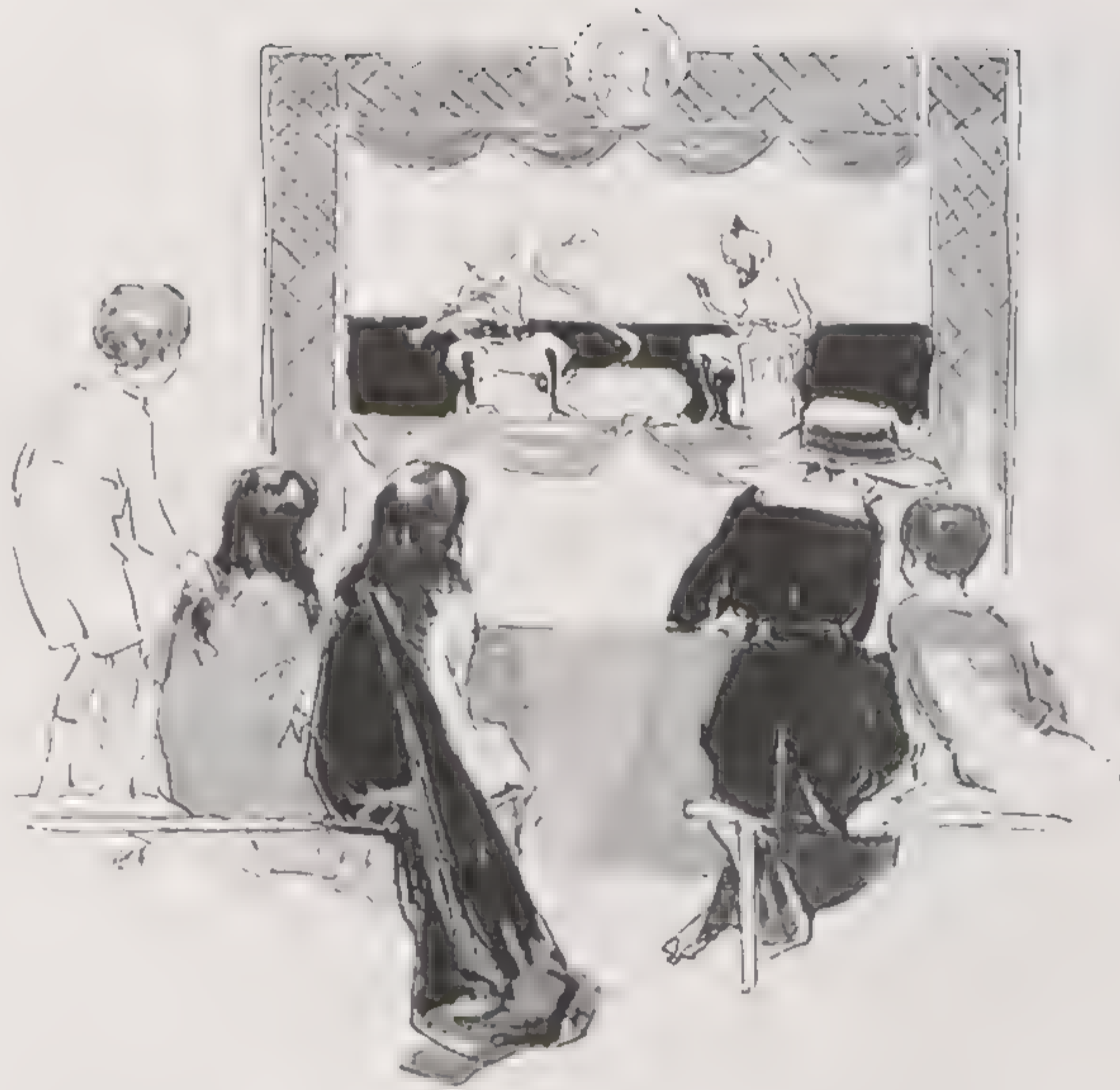


terior. Mrs. George Baker, junior, was among the hostesses, and her small daughter was sketched as she went forward to drop her contribution in the outstretched apron of "Little Greta," the blonde-haired, blue-frocked, Red Cross nurse,—a most popular member of the Puppet cast, who, after the performance, made an appeal for the organization which was most generously answered.

Mrs. Le Grand Griswold with her two small boys was also in the audience, a slender, young, white-haired mother of great charm. The old gentleman who sits beneath the strenuous camel was one of the most engrossed spectators of the afternoon, and although he did not jump upon the bench and shriek his delight at the various crises in the performance, as did the more youthful members of the audience, his delight was quite as apparent from the wrinkles at the corners of his eyes.

Forget-me-nots, the favoured flower of the Queen of Belgium, blossomed on every corner of Fifth Avenue one afternoon a short time ago, when débutantes, and sub-débutantes, and sold boutonnières for the benefit of the Belgian babies. Mrs. Cornelius Vanderbilt was in charge of the flower girls, who started out with their trays from her house, and her daughter, Miss Grace Vanderbilt, who was one of the most energetic venders of posies. Many picturesque little scenes took place along the Avenue that afternoon, and one of them shows Miss Kate Prentice, the daughter of Mr. John H. Prentice, concluding a sale with an animated French officer in front of the house of Mrs. William Douglas Sloane.

The photograph in the middle of this page shows the arrival at City Hall



*Shrieks of delight that recall the enthusiasm of children at the Guignols in the Champs Elysées and Luxembourg gardens greet the puppets at the new Marionette Theatre on Fifth Avenue near Fifty-seventh Street*



Paul Thompson

*Acting Mayor Alfred E. Smith receives the Liberty Coach party. At the left of Lieutenant Le Moal stand Mrs. Arthur Iselin, Mrs. Thomas Hastings, Acting Mayor Smith, Miss Marion Hollins, Mrs. Alfred Gwynne Vanderbilt*



*A black tricotine Callot dress seen at the Ritz recently is an example of the popular dark untrimmed dress*



Paul Thompson

*Miss Kate Prentice found a sympathetic buyer of flowers for the benefit of Belgian babies in this smiling French officer*

of the Liberty Coach, which during the recent Liberty Loan drive went all the way from Buffalo to New York collecting subscriptions along the road. In the absence of Mayor Hylan, Acting Mayor Alfred E. Smith received the coaching party, which was driven by Miss Marion Hollins and which included among its occupants Mrs. Arthur Iselin, Mrs. Thomas Hastings, Miss Marion Hollins, and Mrs. Alfred Gwynne Vanderbilt. The arrival of the coach was greeted with much enthusiasm, and when Miss Hollins presented Acting Mayor Smith with the large bundle of proclamations showing that every town and city on the route had given its quota to the loan, she was greeted by a real ovation.

Warm weather has come to town to stay, and all the prophecies in regard to summer clothing seem about to be verified. The printed silks which the dressmakers have for a number of years attempted to revive seem this season to have come into their own. Mrs. Reginald Vanderbilt is among the sponsors of printed silks, and she looks unusually cool and comfortable in a gown of dark blue foulard, spotted with

white, which has a large geisha sash caught high at the back of her bodice; its size emphasizes her characteristic slenderness.

One of the smartest of Callot's recently imported models was sponsored by a slender dark-haired woman lunching at the Ritz the other day. It is a frock of black tricotine made entirely without trimming. The bodice is of normal length in front but blouses down considerably below the waist-line at the back. This frock, which has the straight shoulder to shoulder neck-line, was topped by a small black toque with a long streamer of tulle about the throat.



*Mrs. Angier B. Duke wears a graceful cape of closely pleated blue gabardine and a broad hat of blue straw*





The new gown, like the new woman, is growing more and more independent; this one has scorned the aid of any trimming, although by nature, being of pale biscuit colour chiffon, it is soft and clinging. All those quaint horse-shoe loops of frilly ruffles that cascade up and down the skirt are of the chiffon, picot edged, and the bodice with its high neck-line at the front and its hood-like draping at the back, is chiffon, too. The sash, however, is of ribbon, deep purple on one side and pale blue on the other, with a wide blue and purple fringe, and the broad-brimmed hat is of *écru* lace



Even our puritanical ancestors would have approved of this frock, for all its worldly up-to-dateness and its soft becoming lines, for it is of Quaker-like grey linen with only those straight and narrow tucks, that demure white organdie collar, and the ingenuous white organdie sash for its trimming. Surely no little frock could be more primly simple, but, also, no little frock could be more smartly simple—and that is the whole duty of a summer frock. The big shady hat is of grey swiss dotted with white and topped with a softly draped crown



This is another trimmingless frock, and this time there isn't even a collar or a bit of ribbon to break the spell. It's of dark brown chiffon, every bit of it—even the binding on the two deep flounces of the skirt, the narrow binding that finishes the high neck-line, and the sash that grew out of the front part of the bodice. The big sailor hat is as true to brown chiffon as the frock, for they both know—as does many a costume this season—that no material is cooler or more becoming



Mull, that soft material of cool and pleasant memories, has come to town once more, in the loveliest pale summer gowns imaginable. The model above is of pale pink mull, with rows and rows of cordings acting as collar and cuffs and belt and trimming, and with ever so many tiny mull-covered buttons backing them up. Millinery, too, has recruited mull to its service, for the big drooping leg-horn hat is faced with pink mull and bound with French blue mull, while its crown has a drapery of embroidered blue mull

FROCKS FROM MARJORIE WORTH AND RUTH ROBERTS

THE NEWEST FROCKS ARE TRIMMINGLESS  
AFFAIRS, DEPENDING ON THEIR MATERIAL FOR  
THEIR RUFFLES AND BINDINGS AND CHARM



*If Joseph had a coat of many colours, then Josephine assuredly has found the hat to match it in this wide gypsy-brimmed affair of old Indian calico, jade green, embroidered in shades of rose and yellow, and then more shades of each, and more again. The brim is faced with gold coloured silk and round the crown goes a busy little ribbon of rose velvet, tied at one side*

HATS FROM OGILVIE

*Though East is East and West is West, the twain have met quite delightfully in this hat of Chinese grass linen, sheer and light as chiffon, with its hand-made taffeta flowers in all sorts of unexpected colours and its strands of narrow velvet shoe-string ribbon in Chinese blue, slipped through the fold of Chinese grass linen that falls over the edge*

*Those little brown-skinned Polynesians who eat breadfruit and wear tappa wouldn't know that favourite cloth of theirs made into this broad-minded hat the colour of chamois skin, painted with brown tree-root dyes, and hung all round with carved brown wooden beads. The crown has achieved a most un-Eastern black ribbon and the South Sea expanse of the underbrim is faced becomingly with tête de nègre silk*

*The Most Resourceful Sun Couldn't Plant*

*A Freckle Back of the Barrage Offered by*

*These Three Summer Hats From the East*





Baron de Meyer

HATS FROM PEGGY HOYT

POSED BY BETTY LEE

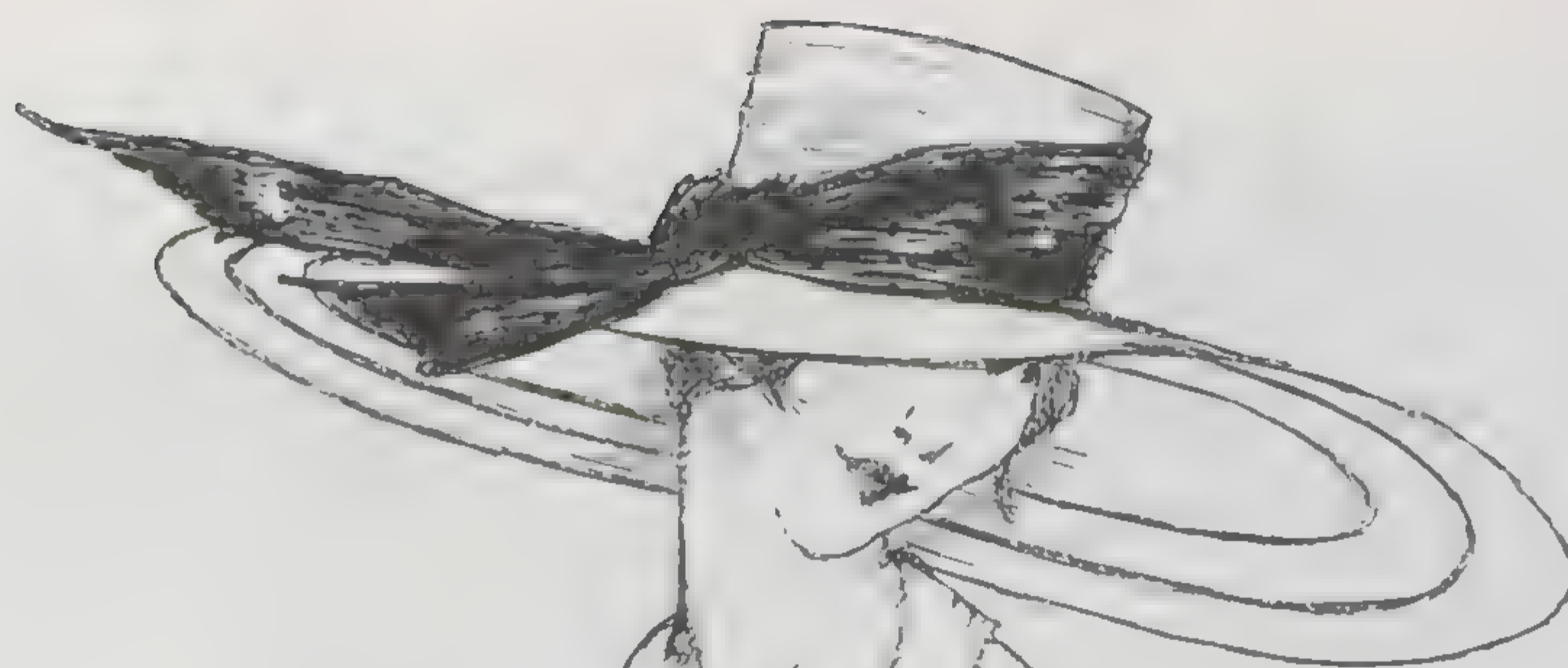


(Above) What were mirrors made for if not for hats like this? Natural leghorn was the excuse but blue roses were the real reason—blue roses with organdie petals and taffeta hearts, climbing up to a blue organdie crown. The ribbon that comes to so negligent a bow is blue, too, with a silver edge, and the blue taffeta facing the under brim makes the background that an astute camofleur would choose to mask a battery of blue eyes

(Left) At least once in her life every woman wants to be a pinch of sweet rose coloured dust with a soul like an apple blossom and positively no heart at all. This Watteau hat of rough pink straw is warranted to materialize the very spirit of that mood, for it has a light garland of crystal bead and taffeta flowers, a drape and bow of Nattier blue ribbon, a delicate chou of pink tulle—pouf! One could blow it away. But one wouldn't



One of the best pieces of propaganda which has been advanced in the great summer drive for simplicity is this large shape of Tuscan straw in light tan colours with a black moire ribbon knotted at one side of the twisted crown and two narrow pipings of black moire ribbon on the under brim; two hats from Ogilvie



For the sort of person who only counts the sunny hours an immense black leghorn hat is an absolute necessity. Yellow velvet appliqué daisies, between narrow bands of yellow ribbon, decorate the crown with their unfailing charm, and the brim is bound with yellow ribbon which also flutters in two short ends at the back



Baron de Meyer

The sophistication which this blue milan straw, faced with cherry red taffeta, gains from being brilliantly lacquered bears fruit in a wreath of cherries, tiny pink peaches, lemons, and yellow pears which encircles the crown. The end of the navy blue tulle scarf which drapes this festive harvest is wound about the wearer's throat and shoulders; posed by Betty Lee



A hat designed to wear with a dance frock is made of black tulle, and around the brim there are tiny ruffles of black maline edged with brilliant tinsel braid. Gold and silver daisies are embroidered on the pale blue ribbon, and the Georgette crêpe scarf, in marine blue and sky blue, is gay with wool-embroidered wheat and field flowers; two hats from Peggy Hoyt



# THE VELVET HAND IN THE IRON GLOVE

Woman, Who, of Course, Has Always Shone  
With Man's Reflected Light, Now Insists  
On Her Share of the Glory That Is Khaki

By J. RAMON FERNANDEZ

Sketches by Benito



This is a portrait of Mimi Pinson. The bandbox hides her hat—that famous solitaire—but nothing could conceal her scorn for women in uniform



This is "Sammie" who, in solemnly saluting Mimi and her bandbox (symbol of Manon Lescaut and La Du Barry), does homage to the eternal Parisienne

THERE is nothing new in the idea that all historic, literary, or artistic events are reflected in the styles of the day. This is especially true in France where a certain school of writers or painters gives its name to a certain type of coat or hat; a political success to some new fashion which successfully replaces the long-established ones. Who does not remember the Mary Stuart toques and the Blanche of Castile fichus?

In the reign of Louis Philippe, the uniform of the African cavalry was copied by every fashionable nabob who longed to wear pleated trousers and a burnoose. Some fashions had their origins nearer home, and all the elegants, around 1865, wore "Colonel" hats and Garibaldi blouses. It is really a way of showing interest in the events of the day—this registering in fashions certain events which are tragic or even merely happy. "The more things change, the more they remain the same," said Alphonse Karr. The way in which the French express their important events is an illustration of this paradox, for now, when things are changing faster than ever before, by a psychological quirk peculiar to the French each new happening is reflected, as it always has been, in the clothes one sees from day to day.

Even the horrors of this war could not keep



When one is confronted by so dashing and beautiful a creature as this, one's convictions as to the charm of conventional feminine dress begin to weaken

the military touch out of our costumes. For three successive years now we have had to face the deplorable exaggerations and deformities of these imitations of masculine uniforms, which have surpassed even the atrocities of fashion which were committed some years ago. Do you remember the terrible costumes which were the very last cry of the mode then? Wouldn't it be extraordinary to see a woman come into a drawing-room dressed as almost all of us were in 1900? How dreadful those pinched waists were, and that strange and bizarre millinery. In those years we were so loaded with draperies and chiffons and a general conglomeration of things that a friend of mine said to me, "The women of to-day look as if they were moving and were taking with them everything in the house." He was quite right, as women of true taste were quick to realize; they protested against such stupidities and kept the lines of whatever period was best suited to their type.

## THE UBIQUITOUS UNIFORM

They frankly ignored the fashion, in details and in general effect, and when the war burst upon us they seemed, superficially at least, to have the right attitude; and they were not obliged to choose between doing away with their entire wardrobe or looking grotesque in a city that was plunged into mourning. These women did not feel that they must adopt immediately a military type of dress, which is more than can be said of many substantial dowagers who suddenly found their social life cut short; reduced to visiting hospitals in the morning, and to bread-and-butter (but very little butter) teas in the afternoon, these poor creatures found an escape for their fantasies in military accoutrements.

It may be charming, I admit, to see a discreet gleam of gold epaulettes on the shoulder of an

exquisite young woman, but it is, to put it mildly, unfortunate, to meet some full-blown beauty, dressed like an officer of the British navy, with a short skirt, instead of trousers, as the only indication of her sex.

Hardly was war declared when the big capes of the cavalry officers became the A. B. C. of elegance. These were of the regulation colour, material, and cut, so that at a distance one wondered whether the person thus decked out were a man or a woman, for, I hasten to add, a constable's hat, such as is worn in many regiments, but especially in the cavalry, completed the martial charm of this costume. Do you think this sort of madness stopped here? Not at all. Not only did women wear Serbian cloaks and hats, but some especially sentimental souls, much agonized by the sad lot of these people, wished to consecrate themselves to their service by wearing the Hussar's jackets and aigrettes.

When Italy entered the lists, the Italian officers' capes became the desire of every one who could, by fair means or foul, get the pattern or pay a golden price for one of the real capes. As for the Russians, the grey greatcoat, the cartridge belt, and the cap were utilized by more

(Continued on page 80)



What would Oscar Wilde, who said that twenty years of domesticity made a woman look like a public building, think of this imposing Tank?



Only by the width of a furled umbrella may one distinguish the defended from the defenders, now that uniforms cover a multitude of women



## DRESSING ON A WAR INCOME



*Note—For the duration of the war Vogue will conduct this department to meet the needs of the woman with a war-reduced income. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a three-cent stamp, and it will answer without charge any individual question on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns. Vogue will cut a pattern of any costume shown in this department at the rate of \$3 in size 36; other sizes, with pinned as well as flat patterns, \$5*

propriate for afternoon or evening frocks. It is twenty-seven inches wide and is priced at \$4.50 a yard. This is an extraordinary value for an imported silk.

The design at the left of the sketch here is suggested for an afternoon gown of Oriental silk in dull gold colour. The straight and simple blouse is made with a high neck-line, the same at back and front. Long tight sleeves and a turn-over collar of bisque batiste run with embroidery and edged with filet lace only add to the simplicity of the bodice. The skirt is less simple as it drapes about the figure and forms an uneven full tunic at the back, giving a tight effect across the front and at the bottom. A loose sash of the material ties in an unusually large bow at the side back. The material is elaborate in itself, but delicately so, and the total effect is charmingly simple. Such a gown is a real war-time economy, for although it is not cheap, it has an exquisite quality and richness that will last for several seasons. These Oriental brocades may be obtained in a wide variety of designs.

A very different type of silk is a wonderful quality of shantung, also a Chinese fabric, but one which comes only in the natural colour of pongee. It may be had in various qualities, priced from \$1.25 to \$4 a yard; it is thirty

*If the war is a disaster for the silks of Europe, it is an opportunity for the silks of China and Japan, and they are arriving in America in all sorts of delightful guises and making war-time frocks that may be worn at any hour. Both this patterned silk and the plain shantung are of a durable quality, yet reasonable in price*

*(Right) Pongee makes the most practical of the warm-weather suits, particularly with a variety of waistcoats,—plain ones for morning and elaborate ones to add formality*

AS long as there is a war, it is right that wardrobes should be founded on war-time incomes. Women will continue to dress well, but with sensible economy. They will discover the fabrics that offer the best available service. Fashionable New York women who, in the past, have thought nothing of buying several gowns of practically the same type, now choose with care but one gown of each of the types essential for the season at hand. And if one gown will fill the rôles of several, so much the better. The woman of taste does not lose sight of important accessories nor of the possibilities which they offer. She will make her gown fit the many occasions she attends by a change of collar or the addition of a touch of colour, a parasol, a hat, or a veil, and by changing her low-heeled shoes for a pair of well-made trim afternoon shoes of patent leather or of suède to match her costume. Usually these shoes are fitted with buckles of cut steel or enamel.

The type of gown for general wear which is so much in demand, presents something of a problem, as there are few materials that are adaptable for all occasions and all seasons, and

as there is a great scarcity of both silk materials and woollens. One of the foremost dressmakers in New York has used Oriental silks with great success in both daytime and evening clothes. These silks are very lovely and are certain to be extremely fashionable during this scarcity of other silks. They can be brought to this country from Japan and China without crossing the war zone and at a lower rate than before the war when they were imported from France. The prices of these silks have remained the same, while other prices are soaring, and the importers of Oriental fabrics say that there is a growing demand for them. They are durable and are made in practical although unusual shades, with a soft lustre and a strength and firmness of texture that is not found in ordinary silks. The marking is extremely original and very attractive. A soft Chinese brocade crêpe is like a lovely quality of charmeuse, though with a dull finish like crêpe de Chine for the background; the brocade, with a satin finish, is in the same colour. These brocades are shown in small simple designs as well as in large elaborate spots. In all black or in all white this silk is lovely, and it is equally ap-





inches wide. The other frock in the same sketch shows this fabric made up into an afternoon gown of original design, trimmed with touches and facings of mahogany coloured crêpe de Chine. It opens at the shoulder and buttons at one side with shantung-covered buttons which are also used on the sleeves. A collar

material. The design and material are especially desirable for the young girl.

The sketch at the upper left on this page is a smart combination of plain and figured Oriental silk, which is most effective in Chinese blue and white, but may be of other hand-dyed colours. It is of shibori, a soft crêpe, patterned



*Two kinds of Oriental crêpes and a row of buttons are enough to make a frock that is all things to its wearer*



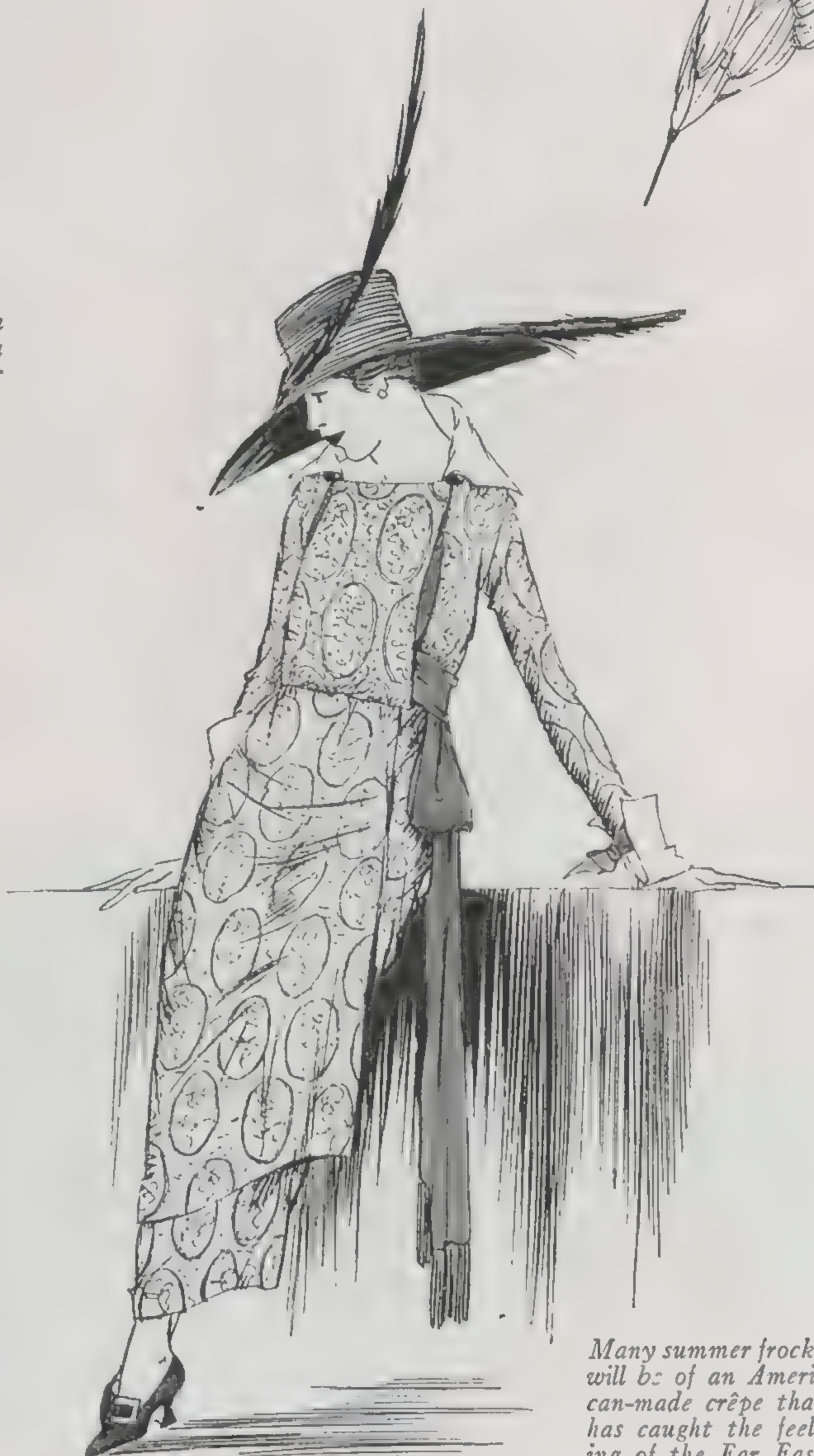
*One may choose one's favourite from among a list of charming materials for this obliging wrap which will serve both afternoons and evenings*



*A simple model makes the most of the soft colours and quaint patterns of hand-dyed Oriental silks*

of the shantung is lined with crêpe de Chine and cleverly draped so that half is dark and half is light. Loose panels at either side of the plain skirt are lined with the darker shade, giving a charming contrast and accentuating a rather new form of trimming. The long-waisted bodice which wrinkles at the waist is very new and becoming to the average figure.

Another most unusual silk comes to us from the Orient—a wide Yuzen hand-dyed crêpe which is dyed by a special process over many separate stencils resulting in lovely indefinite stripes of olive and peacock blue with tiny red thistles and minute bright green leaves scattered over its surface. This material is, of course, exclusively for summer and for daytime wear, but for this purpose it makes a delightfully cool and refreshing frock. It is twenty-seven inches wide and is priced at \$2.50 a yard. A very simple design is most suitable for such a material, and an excellent example of the correct type is shown in the sketch at the upper right on this page. The lines are somewhat like those of a summer suit. The little jacket-like bodice buttons in front and is belted with a narrow ribbon in a matching shade, tied simply at the back. The skirt hangs in deep slightly circular tucks. Fine Chinese batiste makes the plain gilet, which, like the gown, is bound in cordings of the



*Many summer frocks will be of an American-made crêpe that has caught the feeling of the Far East*

in a simple yet conservative design. It is hand-dyed, tied, and knotted, a process at which the Orientals are most expert. This material is as unusual as it is pretty; it is priced at \$4.50 a yard and is twenty-seven inches wide. In this model shibori crêpe is used as the upper section and is combined with Canton crêpe, which is also priced at \$4.50 a yard and is twenty-seven inches wide. The buttons are covered with the Canton crêpe. The stiff standing collar and sleeve bands are of heavy grosgrain ribbon, lined with pale flesh colour organdie. A loose belt of the Canton crêpe ties about the waist, loops over in back, and ends with deep ravelled edges.

Pongee is an Oriental fabric that will never go out of fashion. It is at its best when made up into a strictly tailored suit, and it is particularly practical for the type of summer suit sketched at the lower right on page 46. This model is not too plain and has just enough softness to give a light summery effect. It is designed to be made of pongee in the natural colour, combined with black satin, the smartest form of trimming for this material. The straight lines of the Louis XV coat suggest a more elaborate vest, and one, perhaps, longer, looser, and more pointed, as more true to type, than the one shown, which is of the material. A

*(Continued on page 88)*





More than seventy years ago Tiffany put these white mosaic lilies on their black onyx background and surrounded them with gold as a frame for the hero of Grandmother's romance, but they are as bravely green and white as ever and far more charming because of their sentimental history; from Robinson

Marie Antoinette owned the locket in the middle with its gold filigree set with pearls, framing an old-blue mosaic background with a pink rose and its green leaves. A turquoise set in gold decorates the diminutive padlock, and there is a tiny gold key. At the right is shown a finely cut cameo locket

## NEW LOVES FOR OLD LOCKETS



A silhouette of Nazimova by Ethel Taylor

SENTIMENTALITY is rather out of favour at the present moment. The Germans preempted it long ago, and that reason alone would cause us to turn from its manifestations. As a matter of fact, German sentimentality was a thin veneer concealing a ruthless practicality. And there is a difference between sentiment and sentimentality. Though Europe still thinks us a nation of hard-headed traders whose most typical feat was the invention of the wooden nutmeg, we are really the

most sentimental people on earth. The moving-picture makers, who depend for existence upon the dimes of the "peepul," know our weakness. That is why the heroine is always a self-made blonde best characterized by the adjective "cute." Though we may repudiate the charge, a discerning person discovers numerous betrayals. The aisles of the subway exhibit many celluloid brooches adorned with masculine countenances and manly cognomens in tortured wire pinning Georgette crêpe blouses. Many an Ingersoll conceals a love affair, and wide eyes and curls, immortalized by cheap photography, lurk in the corners of shabby bill-folds.

There are probably many less demonstrative thousands, unacquainted with the subway, who look with something like envy upon the frank wearers of such mementos, now that mothers, wives, and sweethearts are turning first to the list of Pershing's casualties every morning. It is for them that we suggest the revival of the locket, that once indispensable adjunct of feminine attire, which flourished in the

eighteenth century, was carried over into the nineteenth, and reached its apogee about the seventies. One beauty of that sartorially elaborate time wore at least a dozen of these ornaments, each containing the portrait of a young man who had once been engaged to her. She called it her "Noble Army of Martyrs."

The locket went out completely with the introduction of the bicycle skirt. Women stopped being what their grandmothers called "womanly," at least in the street, and we have no intention of urging them to begin again. But the idea of having a soldier-boy's picture at hand might appeal to a great many women if they could do it discreetly and decoratively. Summery fashions have a hint of elbow-sleeves and fichu propriety this season, which they have not suggested for a long time. And where there is a fichu there may be a locket.

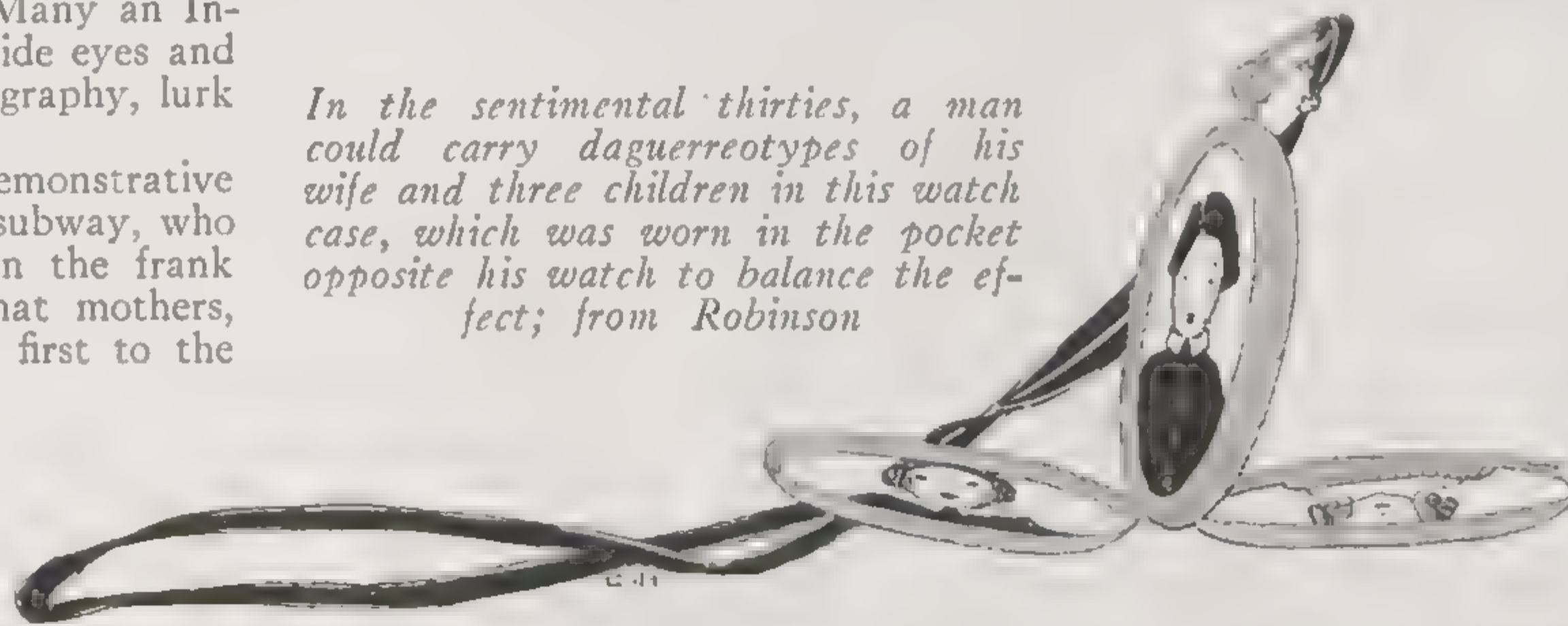
The first thing to be discovered is that a charmingly sentimental bit of such jewellery need not involve a prohibitive expenditure. Really delightful bits of old enamel, cameo work, and mosaic are to be found in the antique shops for very modest sums. An astonishing variety of materials has gone, since Louis XIV's time, into the making of lockets. Besides the different examples shown here, there are engraved crystals, large round carnelians with crests worked out in tiny rose diamonds, jet mourning lockets with a lock of hair of the dear departed, old bits of filigree set with semi-

precious stones, many examples of turquoise enamel, cameos in profusion, and delightful things of glass engraved intaglio fashion, painted, and mounted on mother-of-pearl. A certain Scandinavian gentleman had an extraordinary set of waistcoat buttons, a souvenir of a magical visit to Paris where he had made the acquaintance of the entire ballet of the Opéra and had had their portraits painted on glass and mounted into buttons which he wore forever after.

Some of the old pieces are too delicate and "old-timey" for anything so modern as a photograph. The problem of using them may be met by the revival of the art of silhouette. Ethel Taylor, whose work is well known, cuts or paints delicate silhouettes of people, which would be charming in a locket. Examples of her work, silhouettes of Lou Tellegan and Nazimova, are shown on this page. She can work from photographs, although she prefers to see her subject. For those who wish

something more elaborate than a black paper silhouette, she will paint on ivory in a slightly raised effect. She is working on a method of painting on a sort of composition, mounted on a thin sheet of metal, which gives the effect of a Della Robbia medallion in raised cream colour on a blue background. The silhouette, well executed, will never lose its charm and is itself excuse enough for a locket.

In the sentimental thirties, a man could carry daguerreotypes of his wife and three children in this watch case, which was worn in the pocket opposite his watch to balance the effect; from Robinson



A picture slips into the jet Empire locket set with pearls and diamonds; the second locket is of amethyst with an enamel Chinese design; a Louis XVI miniature, in the middle, is painted on ivory and set with diamonds; two gilt birds are painted on blue glass; a burning heart on a green altar decorates a Louis XVI locket; from The Louis XIV Shop



# THE MOTOR CORPS OF AMERICA

"WHAT are you doing to help win the war?" is an unspoken question that the world and one's own conscience are firing at each and every one of us almost as constantly as the Germans are firing shells into the Allied lines. And the feminine half of America is finding answers that are as varied and often as satisfactory as the masculine half. Women are nursing, and knitting, and bandage-rolling, and Hooverizing, and doing canteen work, and performing any number of other patriotic services. But one of the most efficient of all these answers has been worked out by the Motor Corps of America, a group of women who are, among other things, acting as official chauffeurs for Uncle Sam.

This organization is, perhaps, the most military of any of the various women's organizations for war work. There is no foolishness about it as any one can see by merely calling upon that small dynamic person, Captain Bastedo, who is the leader, the centre, and the inspiration for the New York branch of this busy organization, at Headquarters, 19 East Fifty-seventh Street. While Captain Bastedo herself states the aims and the purposes of the Corps in crisp incisive sentences, the Corps members who are on duty will, in all probability, be performing such energetic but unromantic tasks as the typewriting of a pile of uninteresting looking documents, the operating of a busy telephone switchboard, or the work of cleaning and dusting the office. But these are the least energetic duties of the Motor Corps. If one really wishes to become a member, one must be prepared to put aside such gentle arts as knitting and to enter upon a strenuous career of drilling and tire-changing and bandaging and shooting and, most of all, of obeying orders of any kind and at any hour of the day or night.

## THE UNIFORM AND THE RIGHT TO WEAR IT

The uniform of the Motor Corps is a familiar sight among the many varied ones that dot Fifth Avenue these days. It is trimly military and yet frankly feminine—a uniform of khaki with a short skirt, a well-fitting coat, and a hat bearing blue and yellow insignia resembling that of the Royal Flying Corps of England. The Corps is composed of one hundred and thirty-two members, all of whom have for some years driven their own cars and are more or less skilled mechanics. They have given their time and the use of their cars to Government officials of the Army, Navy, Marine Corps, and Secret Service, to be used for dispatch, truck, and ambulance work, and in several other ways, as well. And, although to become a Corps member they must pass a variety of examinations which should prove them models of motor efficiency, they still spend several hours a week studying and drilling in order to make themselves more fit for the work which they may be called upon to do.

The Corps is organized according to military regulations, simplified and modified to meet its own particular needs. Originally it was a



Andrew A. Crawford

*With the aid of the Police Department, the Corps is so proficient in pistol practise as to be a dangerous enemy but a valiant defender*



*Captain Bastedo is the organizer and leader of the Motor Corps of America*

Arnold Genthe



Andrew A. Crawford

branch of the National League for Women's Service, but last November it withdrew, as it seemed to Captain Bastedo and a large majority of the Corps members that better work could be done by a separate organization, and also because the Corps cherishes the secret hope of some time becoming a part of the regular Army—and one of those many mysterious all-powerful Army regulations forbids the annexation of a part of an organization. The Corps, therefore, decided to be a whole and not a part, and moved into its present home on Fifty-seventh Street, where it began to follow a strenuous programme which would discourage a great many women who think they are working as hard as they can to help win the war. The members are on duty in four-hour shifts during the day, from nine to one and one to five, and some, especially chosen for that service, are also on duty during the night. In addition to this they attend an emergency course at St. Luke's Hospital one morning a week, take part in a stretcher drill under the direction of an Army doctor, are instructed in pistol practice by the Police Department, and drill twice a week at the Seventh Regiment Armory. Recently an exhibition drill was given by the Motor Corps at Madison Square Garden and the Corps received many enthusiastic compliments as a result. Among the numerous encouraging letters which Captain Bastedo is treasuring, is one from an Army officer stating that the Corps executed the infantry drill in a manner which put them into a class with the regular Army. Because of the ambition which has already been mentioned, this was a compliment that was very much appreciated.

The telephone service at the Headquarters includes three  
(Continued on page 80)

*Stretcher drill is part of the day's work with the Motor Corps members, who have already proved their skill*



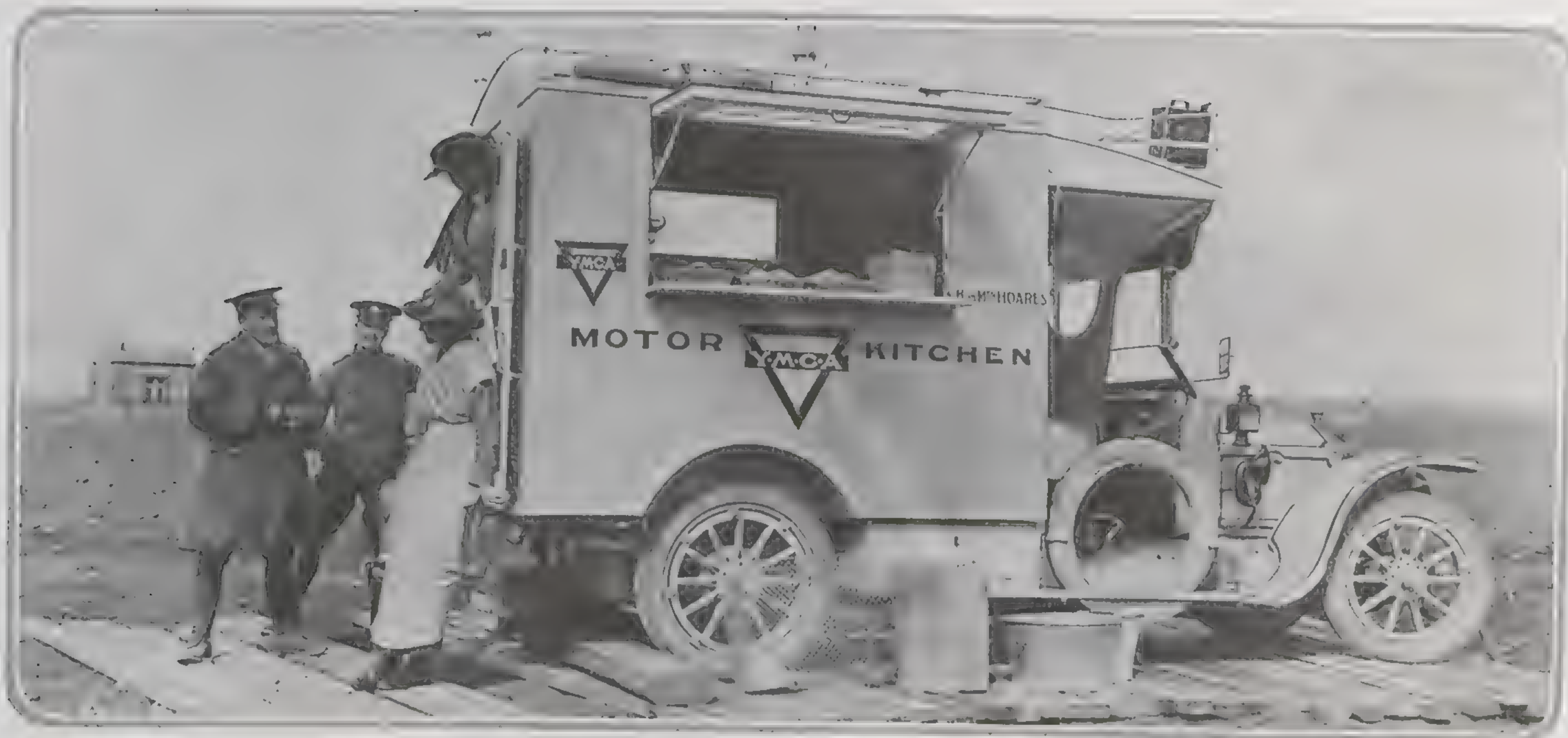


Ira L. Hill

MISS SUSAN FISH DRESSER

*Miss Susan Fish Dresser, daughter of the late David Le Roy Dresser and niece of Mrs. George Vanderbilt, is an ardent war worker. She belongs to the Inspection Department of the Atlantic Division of the Red Cross and spends part of her time each day working there*





*The women of the Red Triangle go everywhere in the war areas, short of the trenches themselves, carrying with them not only creature comforts, but the cheering reminder of a world where one's dinner is never interrupted by a bombardment*

## THE RED TRIANGLE UNDER FIRE

WHEN you crossed the little white margin that divided you from that last page of Vogue, you may not have known it, but you came three thousand miles. You dropped back two thousand years. You reached a world altogether different from anything you had ever seen in your life. This quiet page of black type, set between the vivid shop-fronts of the Rue de la Paix and the coloured tide of Fifth Avenue, is a raw sector of Northern France, a piece of that strange, sombre, mad, shaken, battered, trampled world where thirty-seven million men live only to kill.

Because we who know it at merciful second-hand, find it so hard to see at all, I want you to take these next paragraphs into your very heart; not because they are extraordinary, but because they are typical. Don't just read them. Sit here quietly, with Vogue in your hand, and, as nearly as you can,—live them.

"Only the mud makes it possible to pass through such areas alive while the barrage is on. I had to go through twice in the dark the other night in order to examine breaks so that preparations could be made for repairs as soon as the fire lifted. It was a case of running a few feet and then sprawling face down into the mud while the fragments flew over. Once I was drenched to the skin, more thoroughly than even the driving rain had done it, by the cascade of water that a bursting shell flung over me from one of the old puddles by the track. The plank roads, of course, were absolutely deserted except for the dead and wounded horses. In the very centre of the chaos the shell flashes showed up a badly wounded horse down on his side and struggling feebly. Standing up beside him, dejected but quite untouched, was another, his running mate, I suppose. He looked so pathetic, sticking by his friend to the last. I had a crazy impulse to go to

"The Huts—God Bless 'Em!"—  
a Toast Which Brings Every  
Soldier in France to His Feet  
with Hats Off to the Y. M. C. A.

him and try to lead him away, but it would have been sheer suicide to stop there, and in any case he probably wouldn't have come. I did call to him but he paid no attention, and the last I saw he was still standing there alone and unhurt, though the big shells were bursting close enough to send me full length in the mud for such small protection as I could find.

"Another night after the fire had pretty well

ceased, I went up the same road. It was broken and absolutely deserted except for the dead—you know the dead because they are laid out neatly by the roadside with their faces covered, so much respect we still have for death. Then we came on a huddled heap in the middle of the road. . . . I've seen the dead by the hundreds and the thousands but something about that one huddled figure in the centre of a deserted road, with the soft steady rain on the face that showed white in the occasional gun flash, struck me with the same sense of pathetic loneliness that the horse had. I had no light but an almost burnt-out electric torch, but I tried to make sure it was a dead man I was leaving in the mud and the cold. . . . I can still feel the queer gritty softness of his mud-spattered rain-wet cheek, where I put my finger tips on it. . . ."

In that monstrous alien world, there is one force, and one only, that is permitted to follow our boys right up to the front line trenches; to keep their war-sick souls in touch with far-away

America and all its healing normal activities; to be to them home, club, college, church, theatre, ball park, moving picture house, and department store; to give them the first stamp for home and the last cake of chocolate before they go under fire—the Y. M. C. A.

Last November the "Y" went out campaigning for thirty-five million dollars for its overseas work. America knew a little—just a very little—of what the facts above stated meant to our Army and its fathers and mothers and sisters at home.

"Thirty-five million?" said America. "Here, take fifty. You've earned it."

A man by the name of Pershing expressed his appreciation no less loudly, though in his own characteristic manner, by giving the Y. M. C. A. an extra weight of responsibility amounting to the transaction of twenty million dollars' (Continued on page 70)



*This Y. M. C. A. dugout, within shelling distance of the front line, is one of the merciful Red Triangle huts which serve free coffee to the walking wounded whose first desire is always for a drink of something hot*





Dudley Hoyt

*Miss Katharine W. Porter, the daughter of Mr. T. Wyman Porter, has found war work an absorbing interest this year and spends much of her time working at the Paul Jones House, a club for officers. During the early spring months Miss Porter was at Virginia Hot Springs*



Ira L. Hill

*Miss Elizabeth Sands, daughter of Mrs. Frederic P. Sands, is in the front ranks of the war workers and has given her services unsparingly at the Harvard Club Canteen, where she has been acting as waitress. Miss Sands divides her time between Newport and New York*



Ira L. Hill

*Miss Adelaide E. Sedgwick is the daughter of Mrs. Harry Sedgwick and a sister of Mrs. James Blackstone Taylor, junior. Miss Sedgwick went to London last summer to do war relief work, and is now in Paris working in a canteen; Mrs. Sedgwick also is in Paris, serving at the Officers' Club*

THREE NEW YORK SOCIETY GIRLS

WHO ARE WORKING FOR THE SOL-

DIERS AT HOME AND IN FRANCE





Charlotte Falchild



Campbell  
Miss Florence Gilbert, the daughter of Mrs. Cyril P. W. F. R. Dugmore, was married to Mr. Russell Evans Tucker, junior, O. R. C., in her mother's home, under a decoration of the American and British flags. The bride was attended by her sister, Miss Betty W. Gilbert



Campbell

Miss Virginia B. Loney was married, at the home of her cousin, Miss Mary B. Chamberlaine, to Ensign Robert H. Gamble, Flying Corps, U. S. N. R. The bride wore a soft gown of white satin and a tulle veil held by a cluster of orange blossoms. Ensign and Mrs. Gamble will spend the summer in Chevy Chase, Maryland, in order to be near Washington where Ensign Gamble has a Government appointment. He has received the Croix de Guerre from the French Government and expects to return to France when he has recovered from wounds received while at the front with the Ambulance Corps

FOUR CHARMING BRIDES

WITH BUT A SINGLE

WEDDING DAY, APRIL 27



Sarony

Miss Katherine Garrison Chapin, the daughter of Mrs. Lindley Hoffman Chapin, was married to Mr. Francis Beverly Biddle, son of Mrs. A. Sydney Biddle, at the Church of the Heavenly Rest. The bride's gown was of satin and point-lace and her veil was a scarf of point-lace. Her sister, Miss Cornelia Chapin, was her maid of honour and wore a Watteau-like gown of pale violet with a long train lined with brilliant orange. She carried a quaint old-fashioned bouquet of orange marigolds and delphinium surrounded with a wide lace frill and tied with a bow and streamers of orange ribbon

Miss Elizabeth Thompson, the daughter of Mrs. De Forest Grant, became the bride of Mr. John Drexel, junior, at her mother's home, on April 27. Her ivory satin gown was embroidered with pearls, and her tulle veil was held by a wreath of orange blossoms. The bride is the granddaughter of the late Dr. D. G. Brinton, who was very widely known in literary circles of Philadelphia. The groom is the son of Mr. John R. Drexel and a grandson of the late Anthony J. Drexel



*A one-piece street costume of navy blue charmeuse is made on lines so simple that the busiest war worker can find no fault with them. A collar, belt, and buttons of navy blue duvetyn and a little embroidery in navy blue wool threads is its only leaning toward frivolity*



*For this gown of navy blue charmeuse the wrong side of the material as well as the right is used. The undertunic, the collar, and the cuffs show the shiny side of the material, while the overtunic is of the dull reverse side. Loops and cords hold the dress together at the back*

FOUR MODELS FROM CANNELL



*A combination as practical as a blouse and a dark skirt, but with all the smartness of a dress, is a black satin skirt with an overtunic lined with grey and a bodice of pale grey Georgette crêpe embroidered about the waist in grey*



*A gown of dark brown charmeuse, by means of a few unexpected quirks, like the slight swathe at the waist, the sloping tuck which forms a yoke line, and a skirt caught in at the hem, proclaims itself made by an artist, not an artisan; design by Mme. Hayward*



*Sufficient unto this dress is the black satin thereof, and the only incident in its dark career is a small white batiste vest embroidered in black silk. The satin falls in fine sweeping lines which form a soft loose drapery at the front*

ENGLISH FASHIONS FROM SOME-

WHERE IN LONDON FOR SUMMER

DRESSES OF SILK AND SATIN



# The PROOF of the DECORATOR is his MINIATURE ROOMS



THESE rooms have apparently eaten some of those little Alice-in-Wonderland cakes and shrunk in all their perfection to a size suitable for exhibition in a decorator's studio. They are miniature models, about four feet long, from the decorating firm of Fakes, Bisbee, Inc.; and all the furnishings are in correct scale and made with a care for detail as effective as it is painstakingly perfect.

The living-room is panelled in walnut, and green and gold brocade curtains hang at the windows. One armchair is covered in gold coloured *bouffé*, and the sofa is done in a mauve, green, and brick coloured chintz. From this mélange of colour a delightful mellowness of tone results.

A French boudoir in the Louis XVI manner takes its inspiration from old French prints. A glow from its tiny fire, and the warm light of

*"Parva Sed Apt," like the house in "Peter Ibbetson," are these miniature models designed with meticulous perfection of detail, with furniture to scale*



*An Italian loggia with stucco walls and a floor tiled in wide red bricks shows a decorative staircase, two feet high, gay with boxes of growing plants*

its yellow shaded lamp throw a glamour over the whole room.

In the loggia a Spanish walnut console and a pair of Spanish benches stand against the stucco walls, and two red lacquer chairs add their gaiety to the charm of growing plants and the splash of a wall-fountain. The lighting effect, in this instance, is one of sunshine coming through the arched doorways, which open, apparently, on a "land where it is always afternoon."

The model for the dining-room reproduces an Italian dining-room of the eighteenth century, and its blue green walls, heavily antiqued, have the same spirit as the red velvet chairs and the red frames of the eighteenth century paintings. The painted Georgian console, in ivory and old-gold, has a yellow marble top, and the decorative panels around the mirror repeat the spirit and colour of the printed linen at the windows.



Mattie Edwards Hewitt

*Black and White Toile de Jouy on the furniture and blue taffeta curtains at the windows reproduce a charming French atmosphere in this grey-walled Louis XVI boudoir*



*Small walnut chairs covered in red velvet, blue green walls, and a Georgian console with a yellow marble top contribute their various charms to an Italian dining-room*





(Above) A living-room which gives one a restful sense of spaciousness, numbers among its many virtues of omission the fact that it has dispensed with the usual large table. Warm grey walls and striped green and gold hangings in the same formal tone as the antique English and French furniture harmonize with the original Adam chimney-piece

WILLIAM V. HESTER'S SUMMER HOME  
AT GLEN COVE, LONG ISLAND

(Below) In this walnut-panelled library where the furniture is antique Italian of the seventeenth-century, a Louis XVI chair contributes a frivolous note. Cretonne hangings are well framed in the brown walnut window casings, and the arrangement of the book-shelves is particularly happy. Howard Major designed and decorated this house





## A R T

By MARION E. FENTON

TO the art collector who has been wont to look past the artist of America and to pin his faith on the European painter, the exhibitions of the season which is just closing must have brought many a welcome surprise. We have been slow in this country, with its vast growing industrial interests, to recognize art as a necessary part of life rather than as a mere luxury for wealth and leisure hours. Large exhibition pictures have been duly admired on gallery walls, have become the prized possessions of museums and of a small number of collectors, have increased in value (like four in the Hearn sale) to sixteen times their original purchase price in twenty years, yet have not been taken into the hearts of the people. To any who have still held aloof and hesitated to give American art its due place in the modern art world, the war should be of at least one benefit: it should enable them to become more familiar with the work of our own painters, which has inevitably held first place in the majority of the winter exhibitions. That this art must become a vital part of every-day life and be reflected in even small furnishings and useful fittings is becoming an insistent note of demand originating with the artist, but echoed with persistence by the public, and showing its result in two very distinct lines. The first of these, a call for beauty in useful things, is being met by sculptors and artists of note who are giving time and thought to the designing of fittings for the home. The second is a movement for the painting of smaller canvases or "intimate paintings," as one of our galleries has called them,—paintings small enough in size and reasonable enough in price to be available for the average home. Often inconspicuous and even, perhaps, unnoticed beside large show canvases in a big exhibition, these small paintings are frequently gems from the artist's brush, and the purchaser of them may become, not only a patron of American art, but

(Continued on page 78)



De Witt C. Ward

*Sensitiveness and restraint combined with a skill in the handling of brilliant colours such as few but the truly oriental understand, marked the work of Henri in his painting of "Fay Bainter as the 'Image' in 'The Willow Tree'"*



Chappell Studios



*(Left) "The Fool Finesse," by Frank B. A. Linton, was shown at the Ralston Galleries in early May*

*Durand-Ruel showed, among recent works by A. André, lately of the French Army, "Jardin à Endoume"*





Charlotte Fairchild

# BILLIE BURKE IN "A MARRIAGE OF CONVENIENCE"

*This stately lady in her wedding-gown of white brocade and orange blossoms, with all the sumptuous splendour of the days of Louis XV, is Billie Burke, as the Comtesse de Candale in "A Marriage of Convenience," by Alexandre Dumas père. This is the second production at Henry Miller's new theatre, and Henry Miller himself plays the Comte de Candale. The four costumes worn by Billie Burke in this rôle were executed by Schneider-Anderson and are quite the loveliest stage gowns this season has produced*



## S E E N o n t h e S T A G E

From "A Doll's House" to "The Kiss Burglar" Is Only a Matter of Taste and a Few Steps in New York's Theatrical World

By CLAYTON HAMILTON

THE third item in the Ibsen series recently presented by Arthur Hopkins and Alla Nazimova was "A Doll's House," which was first exhibited at the Plymouth Theatre on the evening of April 29. The response of the public to this play was enthusiastic and immediate, and the profits were approximately twice as great as those which had been registered by the previous presentation of "Hedda Gabler." This great increase in public interest might easily have been predicted. In the first place, Nazimova's Nora, while no less cleverly projected than her Hedda, is much more undeniably in keeping with the meaning of the author and is interesting not merely as a histrionic tour de force but also as a genuine interpretation. Excepting only Agnes Sorma, it may be doubted if Ibsen has ever found a more satisfactory exponent of Nora Helmer than Nazimova. But, in the second place, "A Doll's House" will always be, as it has always been, the most popular of Ibsen's social dramas, because it is the easiest to understand. The theme is



Alfred Cheney Johnston

Marilynn Miller, that little person who makes such big hits, went from the Winter Garden to play the lead in "Fancy Free" with Clifton Crawford and later became one of the chief charms of the Follies of 1918

Doris Keane, who has floated on her wonderful crinolines through more than six hundred performances of "Romance," has been as much of a success in London as she was here. She was married last January to Basil Sydney, her leading man



Gaston

Adrienne Morrison has appeared in six different rôles during the present season, ranging from the "tough girl" in "Yes or No," through Shakespeare, to the part of "Mary" in "The Servant in the House"

simple; the plotting is apparent; the construction is straightforward. Such a play as "Rosmersholm" is scarcely comprehensible to a public that is not prepared to watch it by a previous acquaintance with the text, because the elaborately retrospective pattern prevents an understanding of the motives of the heroine until the final moments of the final act; and such a play as "The Master Builder" is baffling to the average audience by reason of the very richness of its imaginative overtones. But "A Doll's House" is as easy to appreciate and to applaud as any play of Scribe's.

In recent years, by an accident of fashion that is founded upon ignorance, it has become customary among critics to sneer at Eugène Scribe because of the very fact that he was the most successful playwright who ever lived. A favourite anecdote is that of Heinrich Heine, who, when gasping on his death-bed, was asked, "Pouvez-vous siffler?" and answered, "Pas même une pièce de Monsieur Scribe." I am willing to admit that most of Scribe's four or five hun-

dred plays are rather empty in their content; but I shall never be willing to throw mud against the memory of so pre-eminent a teacher of the craft of making plays. A teacher is most honoured by the record of his students; and the eminence of Scribe as a technician has been established beyond cavil by the prowess of his children and his children's children. Along one line, Scribe may be regarded as the father of Sardou and the grandfather of Bernstein; along another line, he may be regarded as the father of Augier and the grandfather of Brieux; along still another line, he may be regarded as the father of Alexandre Dumas fils and the grandfather of Pinero. Thus, in the third generation, such very different dramatists as Bernstein, Brieux, and Pinero owe their technical

(Continued on page 81)



Hugh Cecil





(Left) One may be ever so patriotic and ready to help win the war behind a Red Cross table or a canteen counter, but still hate to don a shapeless sort of an apron of coarse material and without a thought for smartness. This model, however, while brimming over with war efficiency all its generous length and commodious pockets and well-fitted sleeves, is as trim and tailored as a garment can be



(Right) There are any number of clean crisp materials, such as linen, chambray, cotton poplin, and galatea, that may be recruited to serve in the apron squad. A slip-on apron with pockets big enough to carry anything from a fracture pillow to an extra lump of sugar and with an accommodating collar that may be worn high or low, may button in front or in back

Note: Vogue patterns of the practical aprons shown on this page may be ordered in standard sizes for \$1

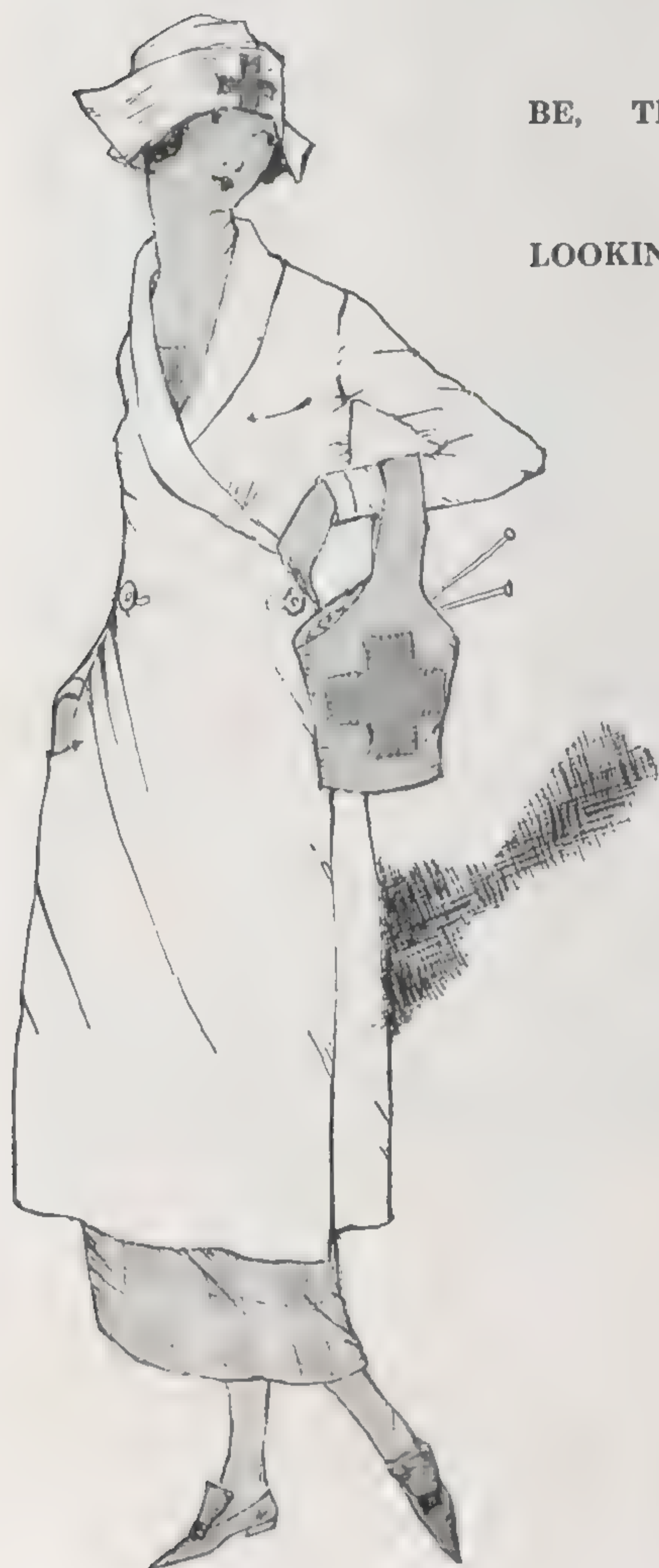
THESE VOLUNTEERS FOR THE APRON SQUAD ARE

READY FOR WAR WORK; WHILE THEY ARE

PRACTICAL, AS ALL LITTLE APRONS SHOULD

BE, THEY ARE ALSO EXTREMELY GOOD-

LOOKING, AS FEW LITTLE APRONS ARE



(Left) When a hurry call comes for a thousand nine-by-nine compresses or for several gallons of coffee for a train-load of hungry soldiers, one needn't lose a minute or spoil a frock if one owns this all-enveloping apron with its becoming surplice front. Two big white buttons at the right and left sides hold it securely in place and help to give it that look of trim efficiency



(Right) The canteen workers of the National League for Woman's Service have chosen this apron as their badge of service. It is of blue chambray piped with white, and it fastens up the back with pearl buttons, like the little-girl aprons of by-gone days. There is a narrow collar for becomingness, a narrow belt for trimness, and two big pockets—for any number of things



THE ADMINISTRATION SAYS:

"SERVE LESS"; VOGUE ADDS,

"BUT SERVE IT BETTER"

DESPITE THE WAR, IRELAND

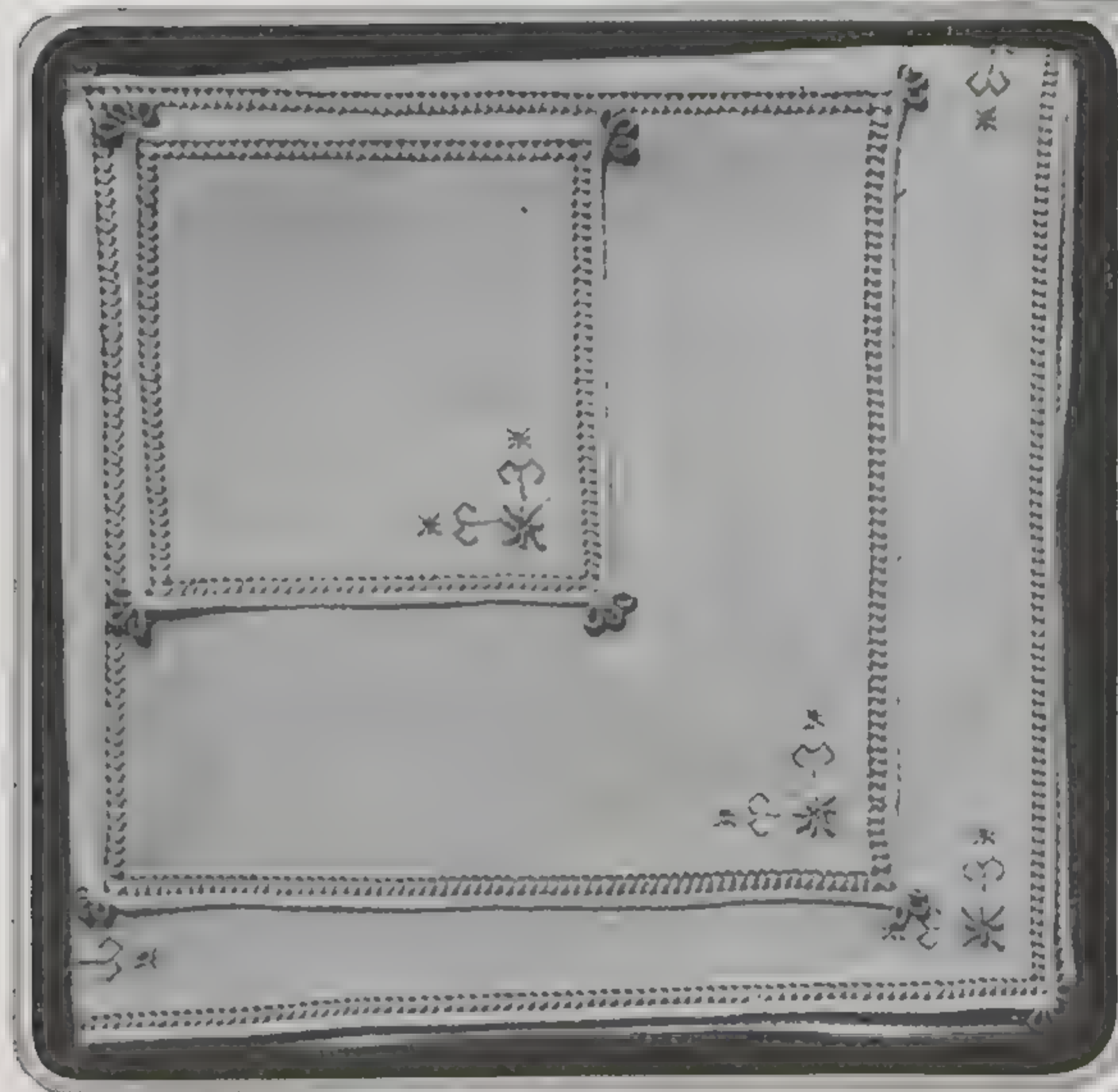
ITALY, AND JAPAN\* SEND

LOVELY LINENS TO AMERICA

(Right) One's luncheon may be cut to Food Administration limits and yet be delightful if served on this Italian hand-woven linen centrepiece with its embroidery and cutwork squares. It measures 20 by 20 inches, and brings two dozen doilies to match it, large and small. Price, \$52.50



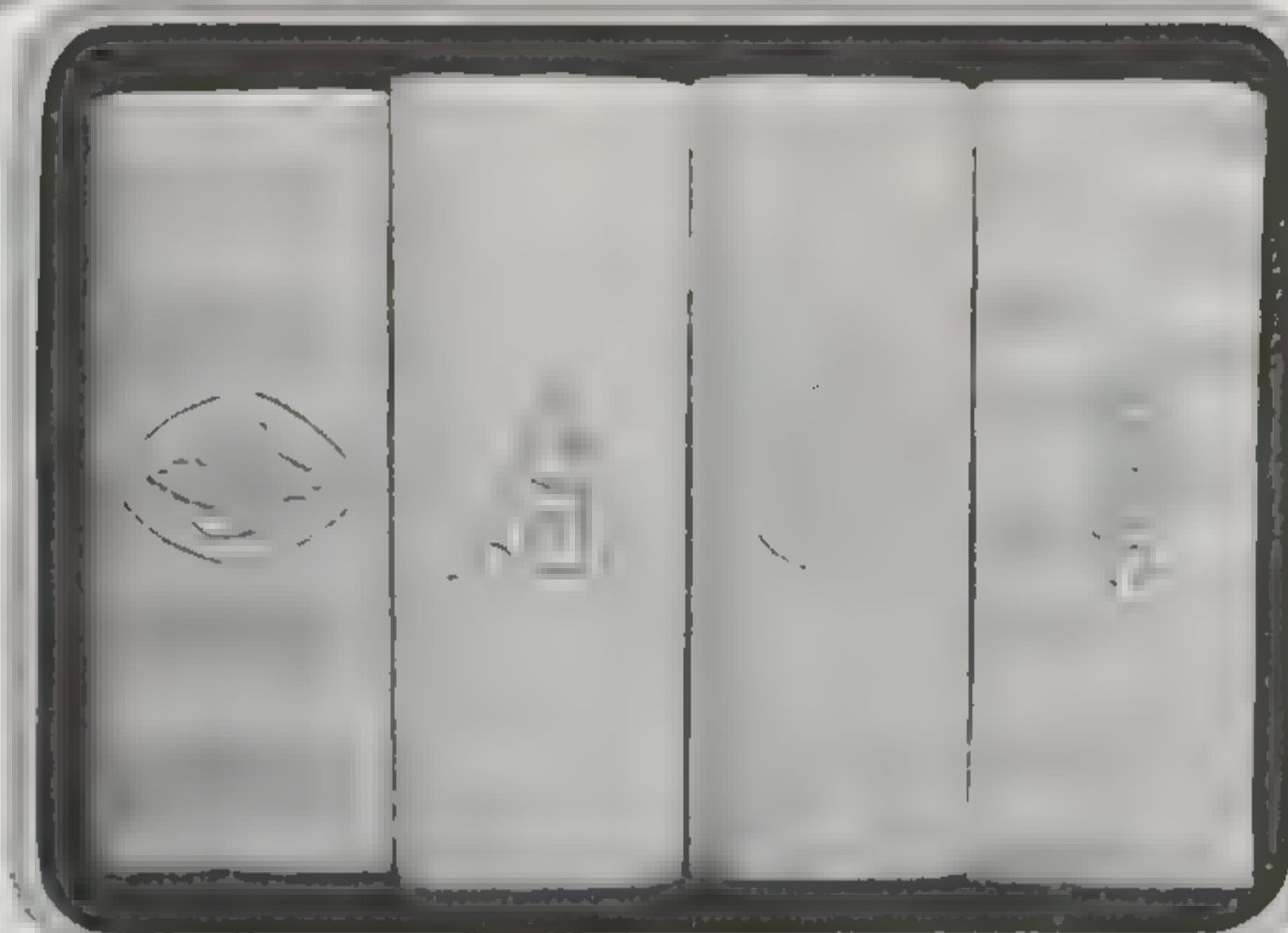
(Middle) One can never have too many of these plain fine hemstitched towels. They come in various qualities and are priced according to size; 18 by 35 inches, \$7 a dozen; 20 by 36 inches, \$9; 20 by 36 inches, \$15. The hand-embroidered initials may be ordered at 65 cents each



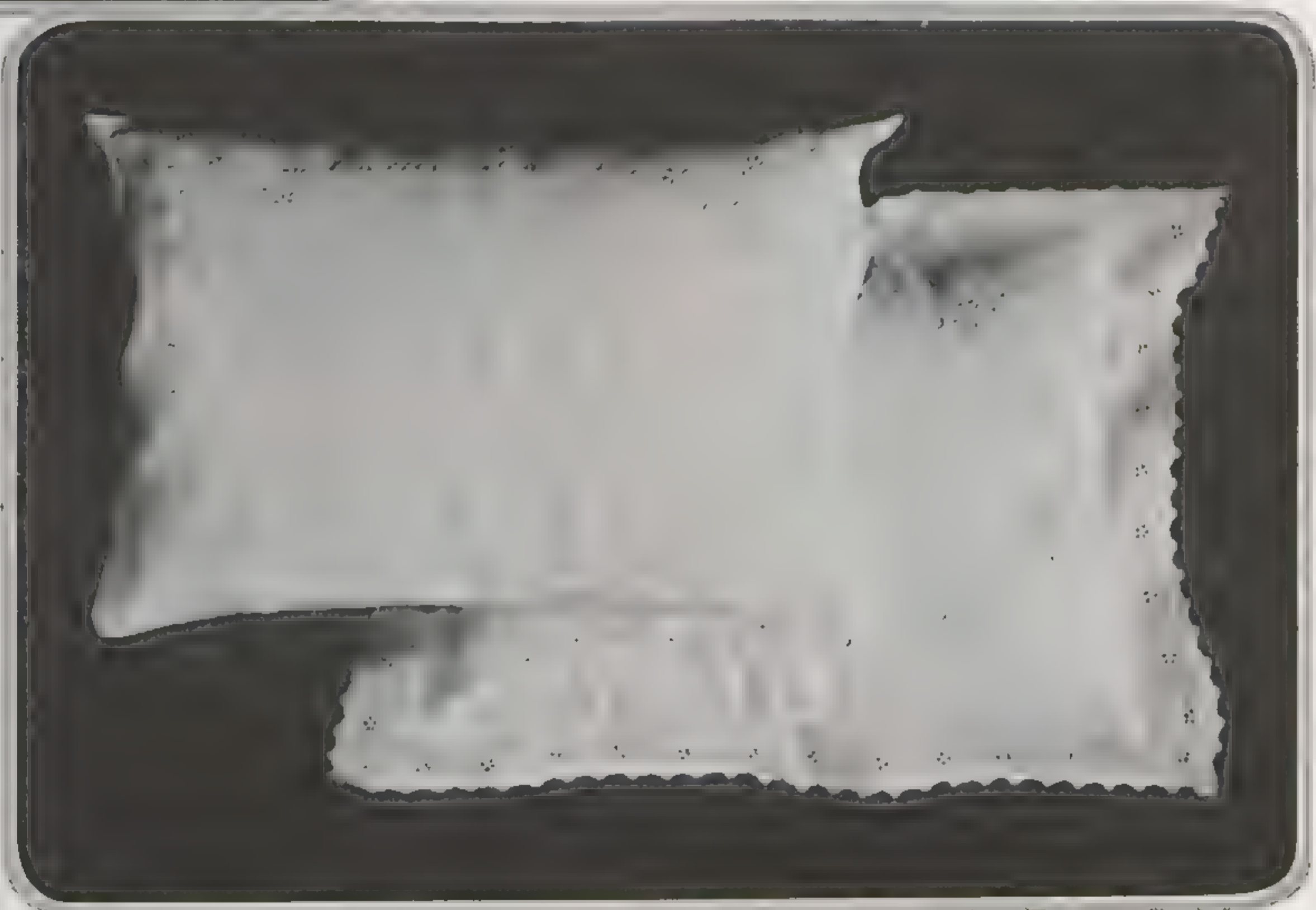
(Above) A touch of colour in the embroidery of one's table linen is permissible at luncheon, and this Italian linen luncheon set shows it in the dull blue used in the small motif repeated on the 24 by 24 inch centrepiece, and on the dozen plate doilies. Price, \$27.50



(Above) Isn't it wonderful that all the great linen-weaving nations are our Allies? This tea cloth began in Ireland, went to Japan to be embroidered, and then came back to us through our Pacific back-door. It may be bought for \$7.50. Napkins to match, \$10 a dozen



(Left) These Irish linen damask table napkins are 27 inches square and of various qualities; \$22, \$27.50, and \$32.50 a dozen. Hand-embroidered monograms vary from \$1.65 to \$2.10, according to the design



Photographs from Bradley and Merrill

The hemstitched pillow cases cost from \$1.10 to \$1.70 a pair in cotton, and from \$3.25 to \$7.25 a pair in Irish linen, according to size. Embroidered initials, 36 cents each. Sheets to match, from \$5.75 a pair up, in cotton, and from \$25 up, in Irish linen, with monograms in 3-inch size at \$1.40 for two letters; \$2.10 for three letters

One doesn't actually need lingerie embroidered pillows, of course,—even after a hard day at the Red Cross,—but this little 12 by 16 inch size is grateful to tuck into the tired hollow of one's bandage-rolling back. The one without the frill costs \$3.50; the frilly one, \$7.50. China silk covered pillow, to go inside, \$1.75



## S E E N i n t h e S H O P S

ONE of the many problems which confront the woman of limited means, with the coming of summer days, is the difficult question of correct clothes for sports wear. Especially for bathing or riding, there are so many accessories to be considered that unless one shops carefully, the total expense may become prohibitive. Absolute correctness in even the most minute details is essential if one wishes to look really smart, and this is particularly true of riding clothes.

## A COMPLETE RIDING-HABIT

Sketched in the upper middle of the page is a complete outfit for riding. Everything, even to the pin which fastens the tailored stock, has been carefully chosen with regard to correctness, quality, and price. The habit is of jasper linen—a grey and white mixture—and exceedingly well made. The lines of the coat are straight, with an almost imperceptible curve at the waist. The breeches are reinforced and finished with sateen; they fit snugly at the knees and are peg-topped, with a small belt across the back in the fashion of English breeches. This habit comes in natural coloured linen and in khaki cravenette, as well, costing \$14. The continental hat is particularly smart for riding. This one is of fine straw, resembling liséré, and comes in natural



A street frock of dark colour but light weight material is one of the necessities of hot summer days. This one of taffeta is practical for a variety of occasions; \$22.50

The woman who rides must be trim from the top of her mannish hat to the toe of her well-made boot; she may accomplish this inexpensively in this outfit costing \$49.25

The softness and coolness of Georgette crêpe make it a desirable warm weather material and especially when it is turned into a frock with knife-pleated bands; \$29.50

colour, in brown, and in black; it is priced at \$6.50. The stock, of piqué, simply made and practical for laundering, costs \$1. The bar pin is in the form of a coiled whip and is gold filled with chased platinoid handle; the pin also costs \$1. Another important item is the crop. There are many good styles of crops to be had in the shops, but the one sketched here is especially smart. The stick is of malacca with a smoked ivory handle and the usual leather keeper—the sportsman-like name for the leather loop at the end of the crop. This crop is priced at \$3.75. The puttees are of Russian calfskin in black or dark brown and have a spring and one strap to keep them in position. The cost is \$8, and the shoes, of Norwegian calfskin, in black or dark brown, cost \$15. The cost of the whole costume totals only \$49.25.

## PRACTICAL BATHING SUITS

One of the most practical and popular types of bathing suits is the chemise suit. The sketch at the lower left on this page shows a suit of this kind in heavy black satin, made to fasten the entire length with smoked pearl buttons and bound buttonholes. An excellent beach cape is sketched with this suit; it is of rubberized silk poplin in brilliant rose with a dark blue collar. Other colour combinations may be had, such as gold with a navy blue collar and similar attractive effects. This cape is priced at

A chemise bathing suit of black satin with no ruffles or trimmings or sleeves to hinder the swimmer, has reason for popularity, even without the becoming lines of this model; \$15

If one is young, one of the nicest things about the seashore is the bathing suit it necessitates—particularly if it is an attractive model of two-toned wool jersey with stripes in gay colours; \$7.95

\$19.50. A large silk handkerchief in soft colourings is frequently used over a diver's tight cap, in place of the "ready to wear" cap which is not always satisfactory. The handkerchief sketched here is tied under the chin in an unusual and becoming manner; it measures about a foot and a half square and is priced at \$2.50.

The bathing suit sketched at the lower right on this page is of two-toned jersey and is particularly suitable for the youthful swimmer. It may be had in black with purple stripes, black with Copenhagen stripes, and black and white.

Sketched at the upper right on this page is a charming frock of Georgette crêpe in café au lait with a china silk lining of the same colour. Knife-pleated inserts of the crêpe make effective bandings on the skirt and sleeves. The narrow girdle is of wool in tan, French blue, or rose. This frock may be had in either plain white or navy blue with the corresponding colours in the girdle. The extremely attractive street frock sketched at the upper left on this page is of navy blue or black taffeta. The tucked skirt has a plain panel at front and back; the blouse is extremely simple and fastens at the back. Tiny self-covered buttons and the binding of the collar, cuffs, and girdle are the only attempt at decoration on this attractive dress.





## The Younger Generation



(Below) A surprising amount of daintiness lurks in the comparatively small space between the little square neck and the delicately embroidered hem of this summer frock of soft cream net. It hangs in loose smock style and has two unmistakably French accents—a black velvet bow run through loops at either side; Grande Maison de Blanc



Hugh Cecil

It would be easy—but of course very naughty—for a little girl in a chintz apron gay with birds and green piping, to camouflage herself among the flower-beds during one of those raids of grown-ups to which unfortified children are exposed; from Elizabeth, London



Who would have expected those standbys of the past—blue and white percale, white flannel, and blue flannel, to appear in anything as indisputably up-to-date as this party suit for small boys? This suit and frock opposite from Miss Rice



Baron de Meyer

Hugh Cecil

She's not an illustration from a Kate Greenaway book, (though she's every bit as charming)—she's a real little girl in a white ninon frock a-bloom with grey and pink posies, tied with a grey satin sash, and topped with a white net frill; from Elizabeth, London



A costume that states its intentions of going to a party from the tip-top of its silk poke bonnet to the last net ruffle of its organdie pantallettes, is of pale grey silk dotted with tiny pink roses, with double puff sleeves and a yoke of white net



## VOGUE PATTERN SERVICE



Waist No. L4316. Skirt No. L4317. A waist with a becoming neck-line and a sleeve which may be worn long or short; the two-piece skirt is simply made

THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, smock, lingerie, or child's pattern; \$1 for complete costumes, one-piece dresses, separate coats, and long negligees. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, please state size.

VOGUE PATTERN SERVICE  
19 West 44th Street, New York City

Vogue patterns may be purchased direct or ordered by mail from the Vogue Pattern Rooms and from the shops listed below:

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BROOKLYN, N. Y.: Abraham & Straus

NEWARK, N. J.: L. Bamberger & Co.

ATLANTIC CITY, N. J.: Braunstein-Blatt Co.

PHILADELPHIA: Vogue Pattern Room, Empire Building, (Room 304), 13th and Walnut Streets

LANCASTER, PA.: The Donovan Co.

RICHMOND: The Gift Shop, 320 East Grace Street

ATLANTA: The Smart Shop, Connelly Building (Room 203)

BALTIMORE: The Jennings-Thomson Shop, 526 North Charles Street

PROVIDENCE: Gladding Dry Goods Co.

BOSTON: Vogue Pattern Room, 149 Tremont Street (Room 605)

BUFFALO, N. Y.: Flint & Kent

PITTSBURGH: Joseph Horne Co.

CLEVELAND: Halle Brothers

CHICAGO: Vogue Pattern Room, Stevens Building (Room 932), 20 N. Wabash Avenue

GRAND RAPIDS, MICH.: Friedman Spring Dry Goods Co.

ST. PAUL: Mannheimer Bros.

HOUSTON, TEXAS: Foley Brothers Dry Goods Company

LOS ANGELES, CAL.: Bullock's

SAN FRANCISCO: Vogue Pattern Room, 233 Grant Avenue, Joseph Building

SEATTLE: The Griffin Specialty Shop, 1602 Second Avenue

LONDON, E. C., ENGLAND: Vogue Pattern Room, Rolls House, Brems Building



Frock No. L4290. The collar, the surplice line of the tunic, and the new way of using striped material are attractive features of this one-piece frock



Frock No. L4305. A frock to be made of voile, Georgette crêpe, or foulard has the becoming surplice line, an unbroken panel at the back, and a smart sleeve

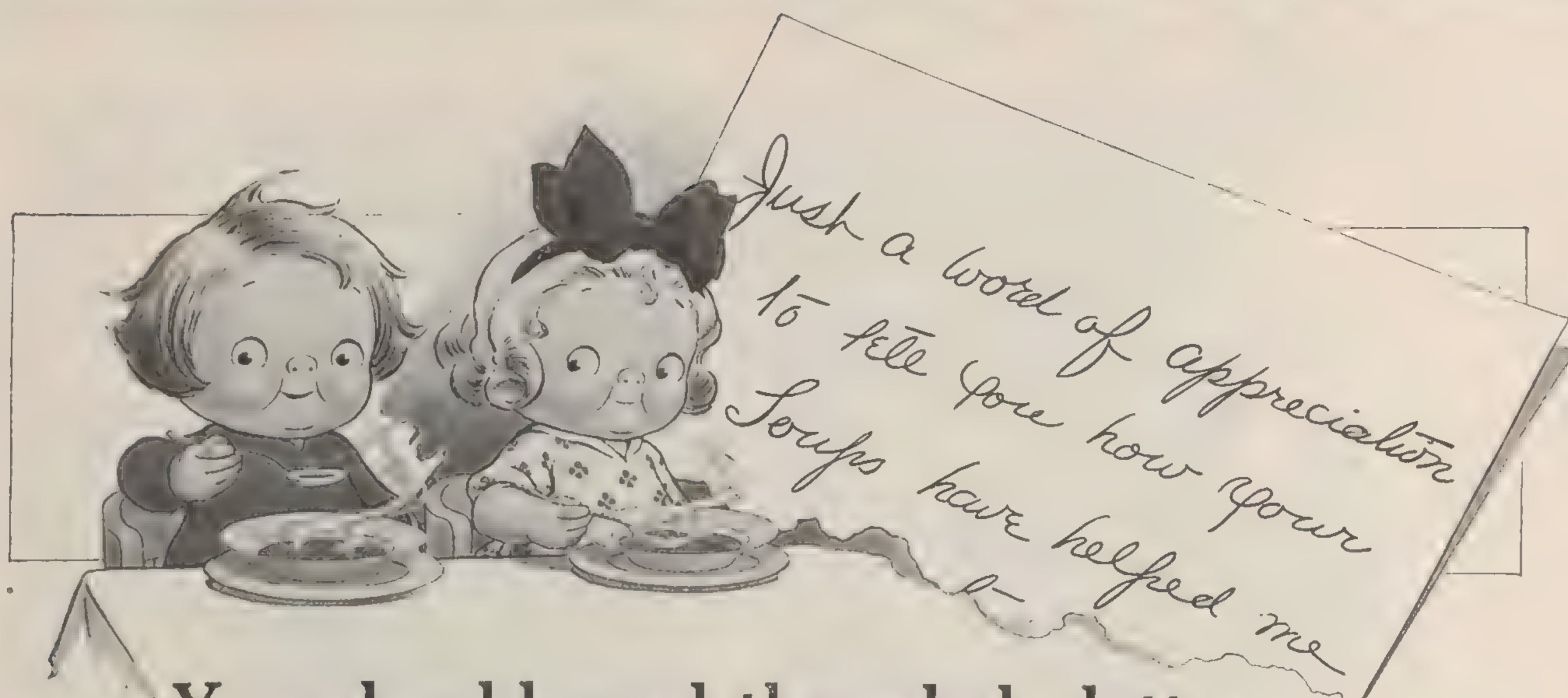


Bathing Suit No. L4318. The pattern of this one-piece bathing suit includes bloomers smartly finished with fitted cuffs. The short sleeves give freedom for swimming



Waist No. L4179. Skirt No. L4180. This frock is especially designed for striped tub silk and is particularly charming with collar and sleeves of organdie





## You should read the whole letter

It comes from a lady living in Rutland, Vermont—a mother who says—  
“thinking my experience might help other mothers, I decided to write you.”

“My two children were recovering from an illness,” she continues, “and the doctor ordered soup once a day for at least two weeks. Neither of the children cared for soup and I was in despair until I read an advertisement about your *Vegetable Soup* and the words ‘alphabet macaroni’ caught my eye. Surely these would please the children, I thought, so I telephoned to my grocer for some and the experiment was a great and lasting success. Both children were delighted, ate all I would give them and now they have acquired the soup habit and are strong and well.”

## Isn't there a valuable suggestion here for you?

“The soup habit” as our correspondent happily calls it, is now recognized by advanced physicians as distinctly a *health* habit—both for young and old.

Good soup plays a part in the human digestive economy performed by no other food. It is at once a stimulant and a nourisher. It supplies the most valuable body-building

materials, and in a form which the system almost instantly assimilates.

This is why the same appetizing and nourishing qualities of *Campbell's Vegetable Soup*, which appeal too temptingly to a delicate child, are equally valuable in contributing strength and vigor to *any* constitution *at any age*.

The best way is to order a dozen or more at a time, and have it always at hand.

**21 kinds**

**12c a can**

Asparagus  
Beef  
Bouillon  
Celery  
Chicken  
Chicken-Gumbo (Okra)  
Clam Bouillon

Clam Chowder  
Consommé  
Julienne  
Mock Turtle  
Mulligatawny  
Mutton  
Ox Tail

Pea  
Printanier  
Tomato  
Tomato-Okra  
Vegetable  
Vegetable-Beef  
Vermicelli-Tomato

# Campbell's SOUPS

LOOK FOR THE RED-AND-WHITE LABEL





SLEEVELESS COATS AND THE SHORT ETON JACK-  
ET ARE ASSETS IN THE SUMMER WARDROBE



*Correct Designs  
In Summer Furs*

Sable Scarfs—The Popular Foxes—  
Fetching Models in Flat Furs  
and Georgette Combinations.

FASHION BROCHURE, "SUMMER  
FURS", SENT ON APPLICATION

Storage of Winter Furs 2% of Valuation. Send for  
Storage Rate Booklet, "Fur Value and Beauty Conserved"

**A. Jaeckel & Co**  
**Furriers**  
**384 Fifth Avenue**  
Bet. 35th and 36th Sts.  
New York



Waist No. L2498. Skirt No. L2499.  
This attractive and well-cut shirt-  
waist frock requires but  $5\frac{1}{4}$  yards of  
36-inch crêpe de Chine or other silk

Coat No. L4230. Skirt No. L4105.  
The skirt requires  $1\frac{1}{2}$  yards of 54-  
inch material, the coat,  $1\frac{3}{8}$ ; the  
blouse,  $2\frac{1}{2}$  yards of 36-inch material



Coat No. L4132. Skirt No. L4133.  
An Eton coat-dress requires  $3\frac{1}{2}$  yards  
of 54-inch material and has a skirt  
measuring  $1\frac{3}{4}$  yards at the hem

Coat No. L4253. Skirt No. L4156.  
The skirt requires  $1\frac{1}{2}$  yards of 54-  
inch material, the coat,  $1\frac{1}{2}$ ; the  
blouse,  $2\frac{1}{2}$  yards of 36-inch material





## *Técla Pearls*

*for the June Bride*

It is sometimes easier to choose a bride than a gift, particularly when one wishes to avoid a conventional offering and to have the gift esteemed as much for what it is as for who it comes from. In this emergency we respectfully submit that there is safety in Técla Pearls.

*Técla Pearl Necklaces with  
genuine diamond clasp, \$75 to \$350*

T      É      C      L      A

398 Fifth Avenue

New York

10 Rue de la Paix, Paris



# Kid Shoes that Mean Conservation



**L**ONGER wear and greater warm weather foot comfort are combined in shoes of "F.B.&C." White Washable Glazed Kid "No. 81."

This is a leather of superior quality which "Fits on the Foot like a Glove on the Hand." There is no binding, "burning," or warm weather discomfort in shoes made of "F. B. & C." Kid.

Because no mussy dressing is required to preserve their new and unblemished appearance, shoes of "F.B.&C." White Washable Glazed Kid "No. 81," wear longer and keep in better condition than shoes of ordinary kid.



Look for either of these tags when buying shoes. They assure "the best there is" in leather. At all the better shops or write to us for information.



Have you helped the Red Cross?  
Are you buying  
Thrift Stamps every day?

**Fashion Publicity Company**  
of New York



FOUR SMART VERSIONS OF AN ESSENTIAL

TYPE OF FROCK FOR THE SUMMER WARDROBE



Frock No. L3965. A practical and becoming one-piece frock with a surplice bodice achieves the correctly slim hip-line by cutting the tunic and belt in one piece

Waist No. L4091. Skirt No. L4092. This frock requires 2½ yards of 32-inchingham for the skirt, 1½ for the waist, and 1 yard to make the collar and cuffs



Waist No. L4075. Skirt No. L4076. Foulard is especially suitable for this frock requiring 2 yards of 32-inch material for the waist and 4½ yards for the skirt

Waist No. L4028. Skirt No. L4029. This unusually smart frock with its Russian blouse is very simple to make, and requires 5½ yards of silk 40 inches wide





(Photo by White Studio, N. Y.)



Janet Beecher, who so delighted New Yorkers this season in "Yes or No," says: "When I saw what a smooth edge Cutex gave my cuticle, I bade my maid use it always."

Notice the improvement even one Cutex manicure makes; see how quickly you can give your nails the well-groomed shapeliness everyone admires.



# If you have been cutting your cuticle Read this

**A**RE your nails ugly with overgrown cuticle, rough ragged edges and hangnails?

If your cuticle is inclined to push rapidly forward onto the nail surface; if it is difficult for you to keep it from breaking around the nails, from becoming sore and tender, don't cut it away—don't neglect it. When neglected the cuticle grows tougher, coarser and drier. It breaks and causes hangnails.

Dr. Murray, the famous specialist, says: "On no account trim the cuticle with scissors. This leaves a raw, bleeding edge which will give rise to hangnails, and often makes the rim of flesh about the nail become sore and swollen."

The whole modern theory of the care of the cuticle is emphatically against cutting. Begin today to manicure the scientific way.

Cutex is absolutely harmless. It removes surplus cuticle quickly and evenly and makes it possible for you to keep the base of your nails shapely and beautiful.

## How to use it

Send today for the complete Cutex Midget Manicure Set offered below. In the package you will find an orange stick and absorbent cotton. Wrap some of the cotton around the end of the stick and dip



Remove discolorations from underneath the nails with Cutex Nail White



Cutex Cake Polish gives you just the quick waterproof finish you want

it into the Cutex bottle. Then work the stick around the base of the nail, gently pushing back the cuticle. Almost at once you will find that you are able to wipe off the dead surplus cuticle. Rinse the fingers in clear water.

After a few applications, no matter how mutilated and unattractive cuticle-cutting may have made your nails, Cutex will restore the firm, smooth outline at their base. Try it. See for yourself.

Cutex can be secured at drug and department stores everywhere. The cuticle remover comes in 30c, 60c and \$1.25 bottles. Cutex Nail White and Cutex Nail Polish in cake, paste, powder, liquid or stick form are each 30c. If your favorite store has not yet secured its stock, order direct.

## Send today for this complete manicure set

Send us 15c (10c for the set and 5c for postage) and we will send you a complete Cutex Midget Manicure Set containing trial sizes of the Cutex manicure preparations—enough for at least six manicures. Send for it today. Address NORTHAM WARREN, Dept. 306, 114 West 17th St., N. Y. City.

If you live in Canada, send 15c to McLean, Benn & Nelson, Limited, Dept. 306, 489 St. Paul Street West, Montreal, for your sample set and get Canadian prices.

Mail this coupon with 15c today

## Send 15c for this Manicure Set today

Contains Cutex (cuticle remover), Cutex Nail White, Cutex Cake Polish, Cutex Paste Polish and Cutex Cuticle Comfort, together with orange stick, absorbent cotton and emery board.



NORTHAM WARREN

Dept. 306, 114 West 17th St., New York City

Name.....

Street.....

City..... State.....





THE Sonora Period Models are magnificent reproductions of classic designs.

Both in workmanship and tone these prove conclusively Sonora's claim to be

*"The Highest Class Talking Machine in the World."*

Write for information and artistic printed matter.

**Sonora**  
Phonograph Sales Co. INC.

George E. Brightson, President

Fifth Avenue at 53rd Street  
NEW YORK CITY

## THE RED TRIANGLE UNDER FIRE

(Continued from page 51)

worth of extra business annually. The ubiquitous "huts" were already in ninety-five per cent. of the places where three hundred or more men were located. Why not turn over to the Y. M. C. A. the management of all the regular Army Post Exchanges? This would release officers and men for active service and, from the way the Y. M. C. A. had previously conducted its business, would ensure the minimum charge to Private John Smith.

### BUSINESS AND THE Y. M. C. A.

The "Y" may have winked rapidly and swallowed a few gasps of astonishment, but it turned to its official desk in the new Equitable Building on the corner of Forty-fifth Street and Madison Avenue and began writing out its orders for April, May, and June. The first item was two thousand eight hundred and fifty tons of sugar, followed by such unexpectednesses as ten tons of tooth-paste, four tons of shaving-sticks, sixty tons of chewing-gum, and thirteen hundred and thirty-seven tons of cigarettes and tobacco. Fifty tons each of chocolates, gumdrops, and lemon drops came in one consignment. The boys liked the last named candies so much that the "Y" contracted for the whole output of the lemon drop factory, which quietly went out of business so far as mere stay-at-home Americans were concerned. An examination of the Post Exchange price-list shows that, in most instances, articles made on this side of the water cost no more to the soldier in France than to the civilian here. In some cases they cost less. And this despite the fact that Y. M. C. A. goods to the amount of twenty thousand dollars were lost on one ship alone. While the "Y" management of The Post Exchange for the American Expeditionary Forces is primarily an integral part of its service programme for the fighting men, still the Exchanges are run on a frankly business basis. The prices prevailing bring a gross profit on most sales and return a net profit on the aggregate turnover. This net profit is used for furnishing free chocolate, hot or cold drinks, and tobacco to the men in time of emergency.

But the sixty-ton-gum salesman is merely one of the Y. M. C. A.'s disguises. It is also the biggest moving picture exhibitor in the world, with seven and a half million feet of film weekly, for needs on this side of the water. There is a Board of Censors who rigidly exclude all heroines with earrings more than two inches long and make-up more than necessarily prominent. The "vamp type" picture is taboo, as are those that might stir up sectional, race, or religious animosity. The ideal film is "red-blooded," one is told; the most popular heroines are Mary Pickford and Marguerite Clark; the lucky number is thirty, for twenty-nine films are frequently rejected before one passes the Board. "But think," as our young friend Carolyn parenthetically observes, "think what a wonderful time the censors are having!"

The results of a performance are sometimes delightfully unexpected. In one of the cantonments, a lonesome rookie watched a love story climax toward the final close-up where the heroine whispers, "Billie!" As that happened to be his own name, he couldn't stand it any longer but got up and worked his way over to one of the secretaries.

"My girl's thrown me down," he confessed huskily. "Didn't want me to go into the Army. I bought her a Liberty Bond, but that didn't fetch her. Haven't had a letter in three weeks, and I'm 'most dead with worryin'!"

As it happened, this particular secretary had one of Chicago's biggest churches in his care when he was at home. He knew something about lovelorn swains, before and after the wedding march. So he took the rookie by the arm, guided

him out of the crowd to the writing room, dictated a letter which he said would be more effective than a dozen Liberty Bonds, and—yes, there was a subsequent close-up where the heroine whispered, "Billie!" and another where she said, "I do."

When it comes to a consideration of the efforts of the Y. M. C. A. in the world of sport, there is no way of expressing one's appreciation of what the organization is doing. If the men in the big American camps, fresh from home, need baseball and can be kept contented and out of mischief by means of it, one can realize how much more necessary it is when these same men go back from the front line to temporary rest billets in France. Any man who has been in hell for two weeks is a sick man and should be treated as such, whether or not he has been certified physically unfit—or so at least our friends the Allies have come to believe. The iron drill routine is relaxed; the tension is deliberately taken off, but without healthful ways of straightening his nerves by working his muscles, the man is in quite as much danger as that produced by any 5.9's or whizz bangs. The Y. M. C. A. counts a thousand dollars spent for boxing-gloves with which to equip a single company, a mighty good investment. When that company is through with the gloves, they will pass them on, and another set of unreasonable men will contentedly bang each others' nerves right side up. Almost two hundred thousand dollars has already been spent on athletic equipment.

### THE Y. M. C. A. AMONG OUR ALLIES

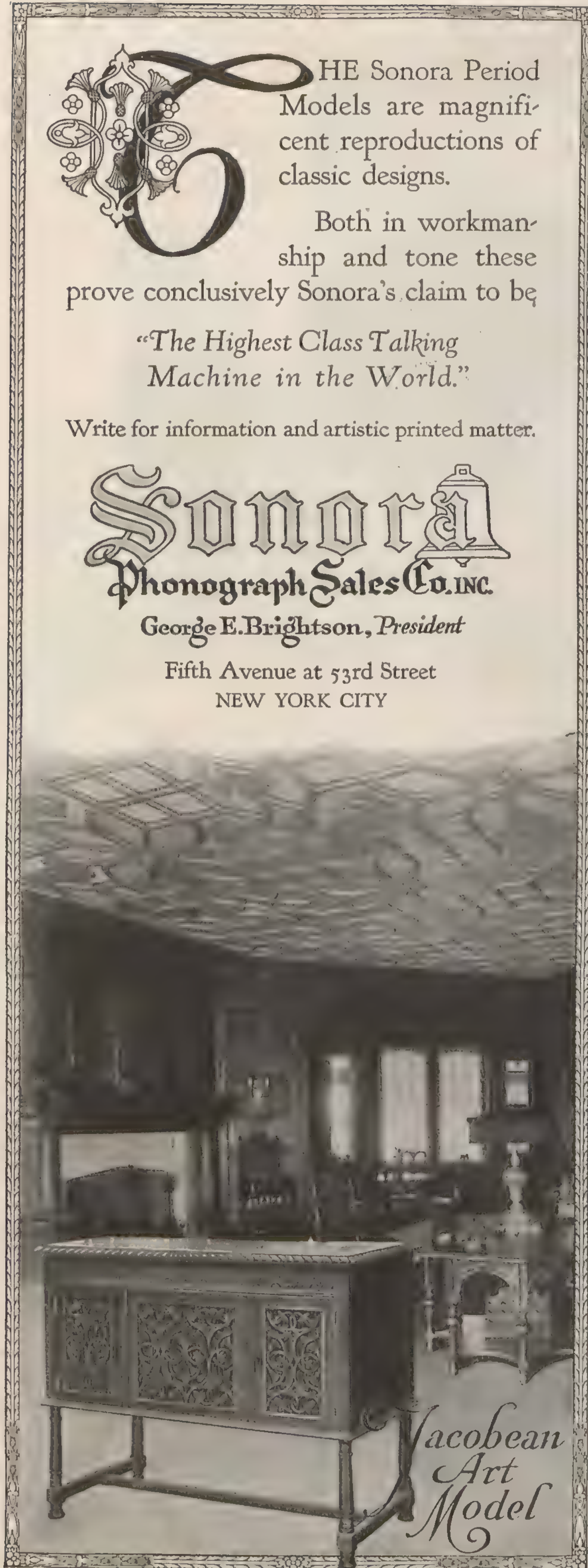
From the very beginning of the war, American secretaries worked with the British Army in Palestine, Egypt, Mesopotamia, and East Africa. The work in Africa amongst the native carriers was in charge of five coloured American secretaries. At Dar-es-Salaam, in three months the programme included fifty-nine moving-picture shows for white troops, thirty-three for Indians, twenty-three for "Cape boys," nineteen for carriers, and seven for officers and nursing sisters. To the carriers, who had had no previous screen experiences, each show was a separate heaven-born miracle; and the secretary who could produce a continuous stream of them was the most powerful voodoo man alive.

But there were other troops who had no picture shows, no boxing-gloves, no chewing-gum at cut rates—in brief—no Y. M. C. A. And these were the bravest neediest troops in Europe—the French. *Les Foyers du Soldat, Union Franco-Américaine*, were the result of the first effort to remedy this lack and were so thoroughly, not to say amazingly appreciated, that M. Painlevé, then head of the Government, taking his cue as to the nature of compliments from General Pershing, asked for thirteen hundred *Foyers* just like the samples, ten new ones to be established every week.

Which brings us round to the Y. M. C. A. as schoolmaster. In all American camps it conducts French classes which often run into the thousands, but in the *Foyers* there is frequently an English class almost as large in proportion and a French class of one. That one is the secretary, who is only too delighted to learn from his *poilus*, while he teaches them the English that they are so anxious to practise on the charming American women who hand out hot chocolate and smiles that are more heartening still.

At the American camps, also, there is frequently need of instruction in English. Out of three thousand eight hundred men in a certain group at Camp Upton, for example, one hundred and fifty foreign-born soldiers were unable to understand a word their officers said to them, until

(Continued on page 72)



*Jacobeian  
Art  
Model*





'Royal Cord'  
One of the five

You need good tires now more than ever before.

Never have you had such opportunities to use your car to advantage.

Make the most of it. Use it daily.

Equip it with good tires,

—tires which will give you its uninterrupted service and utmost economy,

—United States 'Royal Cords'.

Many layers of powerful little cords give 'Royal Cords' tremendous strength, unlimited capacity for work,

—staying powers that mean thousands of miles of continuous service on your car.

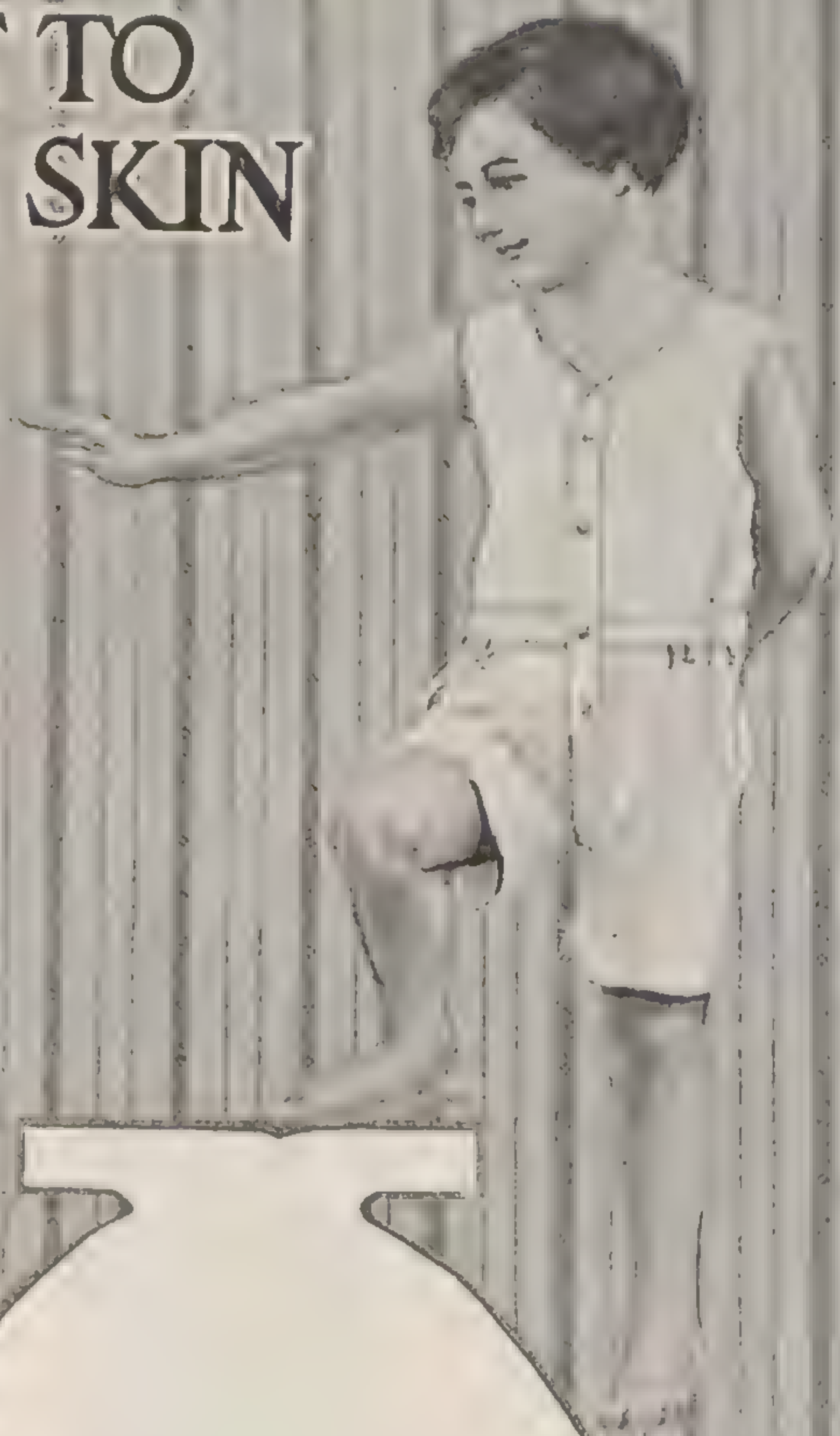
'Royal Cords' will enable your car to go farthest at least expense for tires, repairs, gas and oil. And that's exactly the service you ought to have from your tires in these war times.

**United States Tires**  
are Good Tires





## NEXT TO THE SKIN



☐ Growing boys and girls require cool and comfortable undergarments for play and dress wear.

☐ The Kaynee Undertog insures such comfort and ease for the youngsters. It eliminates excess underclothing by combining into one garment the ordinary two-piece undergarment and the underwaist.

☐ Fineness of material and strength of workmanship are skillfully woven into this superlative summer undergarment. Stores in your shopping district are showing the Kaynee Undertog for your convenient buying.

☐ A Kaynee style booklet awaits your request.



NEW YORK CHICAGO

## THE RED TRIANGLE UNDER FIRE

(Continued from page 70)

the Y. M. C. A. stepped in with lessons which began, "Fall In—I fall in line." These men also learned, in simple sentences, the reason why we are in the war, and, last and best of all, they learned to write a letter home. In one aviation camp there were fifteen hundred applications for various subjects to be taught by a hundred and forty-one qualified instructors, mainly from the ranks.

It isn't until one reaches the work among the prisoners in the Central Empires, however, that one grasps the scope of the Y. M. C. A.'s educational efforts. Among the English civilians interned at Rouen there was a common school, a High school, and a University of seventy chairs, where one could learn anything up to Arabic. A small chemical laboratory was established and more than one patentable invention was made in the adjacent machine-shop. The story of the work among the Russians in Germany will never be fully known, but reading-rooms were established, orchestras were supplied with instruments or the material to make them, athletic meets were organized among men entirely unaccustomed to such events, and best of all, perhaps, the child-prisoners in uniform, of whom there were a surprising and pitiful number, were gathered together and given the rudiments of an education. It is not in any sense exaggeration to say that the American Y. M. C. A. has saved life and reason for hundreds of thousands of men during these last mad years.

We've been talking in millions, haven't we, in our big modern way? But this war, for all its terrible scientific efficiency, deals, in the last analysis, directly with the individual. We may say that the Y. M. C. A. ships eight million sheets of paper to France every month. But the letter that brings conviction to you per-

sonally is the letter with the big Red Triangle on it that you get when the postman whistles. We may say, too, that the Y. M. C. A. gives away—not sells—seventy-five thousand cups of coffee every day. But you won't realize it until you get a letter something like this one that came to a little white-haired Canadian who had given her only boy:

"I wish you and the people supplying free hot drinks could see the men coming in when they've been relieved after a big action. They would look to you like grotesque scarecrows if you couldn't see the pathos of it. Many of them have wrapped their legs with sand-bags to help keep out the cold. They are mud-caked, literally from their 'tin-pots' to their water-logged boots. Their shoulders and heads sag forward, and they slouch slowly along with never a glance to left or right. The strangest and most startling thing about them is their faces. Mud-smear'd, with a two or three days' stubble of beard, the skin shows through greyish white, set and dead. They are the faces of corpses, all but the eyes. The eyes are alive, sometimes horribly vividly alive. If the tension is not broken, the brain may snap. I certainly believe that in thousands of cases it was that first hot drink that dragged the men back to life and sanity.

"But even then you don't know what thirst is till you see the walking wounded—men grey with weariness, shivering with cold, and at the same time burning up with thirst. I'll never forget my first hot drink, after eight hours' wandering—walking and crawling through the mud and the rain—the night I was hit."

Do you wonder that the little Canadian, herself a poor woman, went out and started a fund that raised twenty-five thousand dollars for the Y. M. C. A. to turn into hot coffee?

## ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative friendly adviser.

Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.

(A) The right to decline to answer is in all cases reserved by Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper, only.

Mrs. W. C. L.—Are white or black collars correct for deep mourning for a widow of two months? Of what material should they be made?

Ans.—The period of mourning for a husband is two years. This does not mean, of course, the wearing of crape; in fact, a great many people have a prejudice against this material. During the first year, one should wear dull materials with a simple turn-down white collar and cuffs. After that one may begin to lighten one's mourning in a variety of ways. One may carry a hand-bag of dull leather or dull silver and wear shoes of dull leather and gloves preferably of suede. In addition to this, a great deal of white may be introduced. Many American women and most women in Great Britain have decided that, as so much of the world is wearing mourning now, more moderation and sanity should be shown in order to lessen the depressing effect. In many cases in England women who have lost their husbands and sons in the war are merely wearing black bands on their sleeves and not attempting to dress in all black; while in America, the best type of women are wearing only the simplest mourning, without a crape veil. In the case of a widow of two months, simple black clothes with white collars and cuffs, a hat with dull black trimming, and a bordered veil, without crape, would be in excellent taste. This costume will show the conventional sign of respect for the one who is gone, and yet help in the movement towards moderating the mourning that has such a saddening effect upon the world at large.





## A Treat for Cleopatra

THE great queen delighted in toilet luxury, as the crumbled ruins of her famous bath proclaim. Yet any user of Palmolive could offer her a treat. For while ancient Egypt discovered the value of Palm and Olive oils—while royalty valued them as priceless cleansing agents—the old world combination was necessarily crude. All the power of Cleopatra could not command what we enjoy today—the convenience of modern bath equipment and the fragrant, profuse, creamy lather of

## PALMOLIVE SHAMPOO

The world-famous quality of Palmolive Soap is repeated in Palmolive Shampoo. It has the same mild yet thorough cleansing qualities, essential for shampooing. It leaves the hair soft and glossy, delightful to dress and handle.

For sale everywhere by leading dealers, together with other Palmolive Specialties. Send 25 cents in stamps for Week End Package containing miniature packages of eight particular Palmolive favorites.

THE PALMOLIVE COMPANY  
MILWAUKEE, WIS.

The Palmolive Company of Canada, Limited, Toronto, Ontario





# VANITY FAIR

CONDÉ NAST, Publisher  
FRANK CROWNINSHIELD, Editor

## THE LADIES God bless 'em

Some people are foolish enough to think that it is commerce that guides the destiny of the world. Some are wedded to the theory that art, literature, drama, music, are the only things that count. Some cling to the notion that sports are the really desirable things in life, while ever so many men—misguided creatures!—put their whole belief in money.

Wrong — all wrong! Misled! Hopelessly astray! They should know better every one of them!

June issue now on sale  
at all the better class newsstands

25 cents a copy     \$3 a Year

They should realize—they *must* realize—that it is the ladies who shape our destiny; the ladies, who are the perpetual toast of man, the real directors of our futures.

There is one magazine, at any rate, that puts woman where she belongs—on a pedestal. High up, raised above the human herd. (Note that the artist has drawn the males in their proper scale.)

Every woman who wants to be on a pedestal, should read Vanity Fair. It provides for all of her needs—her arts, sports, theatres—heroes, dances, frocks, distractions and dinner conversations.







Who wouldn't be inspired to produce miracles with this dull brown and gilt mirror to reflect one's dressing-table efforts? It measures 2 by 7 inches and is priced at \$35

## ON HER DRESSING-TABLE

IF the Frenchwoman has a pretty pair of eyes, she feels that she can manage the rest, but the American woman sets almost all her hope on her hands, which is really very clever of her, for nothing can be more attractive or indicative of race than the play of pretty hands. The actual form of the hand is considered an accident of birth, but the appearance and general condition is the result of care and cultivation. That this cultivation may be not only physical but psychical as well, is the contention of a man who has made a deep study of the effect of character upon the general formation of the body. He claims that mind is responsible for much, and quotes as an example Rachel, the famous actress, who, by force of will and beauty of spirit, converted herself from an extremely plain woman into a magnificent one.

### THE CARE OF THE HANDS

It is comforting to realize that, given a pair of hands that are not positively deformed, a woman is able to transform them into things of grace and beauty. A hand that has been damaged by long neglect can not be restored by spasmodic care; attention must be continuous and unremitting.

The correct washing of the hand is the first step in its preservation or restoration. It is inadvisable to use either extremely hot or cold water. Warm water for cleansing should be followed by cold water for rinsing. The latter closes the pores and prevents chapping. Soap is the next important detail and should be chosen for both its soothing and its cleansing qualities. A soap with olive oil as its basis is effective in softening and whitening the hands, and this may be bought in two sizes, at 25 cents and 50 cents a cake. The same specialist recommends an almond meal, daintily perfumed, that many women prefer to soap; in a metal box with a sifter top this costs 50 cents. Plain corn meal is invaluable in the bathroom and should be kept in a jar and substituted for soap, if the hands have been used in any way that might leave its mark. A weekly bath of warm olive oil in which the hands are immersed for twenty minutes, is excellent for brittle nails and will improve the cuticle and the texture of the hand generally. For a thorough bleaching there is no quicker method than the donning

of rubber gloves; when the hands perspire, they should be carefully wiped and a hand cream rubbed in. The woman with thin hands should wear these rubber gloves for only a very short time, as the process is apt to prove too reducing. Loose washable chamois gloves with a good skin food rubbed in at night will be the best method for her.

### AN EXCELLENT SOAP

One specialist recommends a soap that is soothing, cleansing, and that makes a very good lather in cold water. As this authority advocates cold or tepid water, claiming that hot water withers the hands, it is important to use such a soap. It is a careful blending of vegetable oils that are considered hygienic; it may be bought for 50 cents a cake. An excellent hand cream that is a tissue builder for the hand which is too thin may be bought for \$1.25 a jar.

For bleaching the same authority has a cream that is as carefully prepared hygienically and that is very efficacious. It costs \$2 a jar. This treatment may be followed by a lotion, made by the same specialist, that will keep the hands soft and white; this costs \$1.50 a bottle. As a final touch to the hands, there is a lotion which is a medicinal liquid powder that does not rub off easily and yet benefits the skin. The advantage of this lotion is that it is a protection against sun and wind. For an oily skin it is particularly beneficial; it gives a natural finish to neck, arms, and hands and does not come off in the contact and exertion of dancing. This lotion may be bought in four tints, flesh, cream, Rachel, and white, at \$1 and \$2 a bottle.

A novelty that is receiving a warm welcome from the unhappy victim of the shiny red nose is a cream that may be applied in a very small quantity and lightly covered with powder. It comes in a tiny flat screw-top box, which is easily carried in one's purse and is invaluable for motoring or for any expedition that separates one too long from one's dressing-table. The cream is flesh colour and costs 50 cents a box.

*Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.*



A particularly satisfying group for the bathroom is this little porcelain set in yellow with an empire design in blue, red, yellow, lavender, and green; set of 5 pieces, \$35



## What about Preserving this year?

Every careful and patriotic housewife wants to do more preserving than ever this year. But what about preserving material?

Even if you have some difficulty in getting sugar you need not worry—if you know Karo. Thousands of housewives have used Karo for years in their preserving—and have better preserves than ever.

For Karo—the delicious clear syrup from corn—makes a true preserving syrup—rich and heavy.

Karo is just like fruit sugar—and blends better with fruit and fruit juices than cane sugar. It brings out all the natural flavor and freshness of the berries or fruit. And it never "candies" or crystallizes.

Try half Karo and half sugar in Strawberry Jam, for instance—and see what a smooth, delicious jam you'll have. And Karo is equally good for all jellies and preserves.

For your preserving this year be sure to get Karo from your grocer, and use half Karo and half sugar—instead of all sugar.

### For Your Preserving KARO—Crystal White in the Red Can

#### Strawberry Jam

One pound fruit ½ lb. sugar and ½ lb. Karo (Crystal White).

Wash fruit, place in layers with sugar, and stand long enough to extract some of the fruit juice.

Cook one to two hours—or until fruit drops heavily from spoon. Stir frequently to prevent burning. Turn into sterilized jars and seal carefully.

Ask your grocer for a copy of the new Karo Preserving Book—a wonderfully practical little guide to good home-made preserves—the latest methods of putting up all kinds of jams, jellies, canned and preserved fruits and fruit butter; the proportion of fruit, time of cooking; and full directions for a simple, easy method of sterilizing preserves (using the ordinary kitchen utensils so they will keep perfectly).

If your grocer hasn't a copy left, send a postal to

**CORN PRODUCTS REFINING COMPANY**  
17R Battery Place, New York  
For waffles, griddle cakes and all table uses—Karo—Golden Brown (in the Blue Can)  
If you like the good old-fashioned maple flavor—Karo—Maple Flavor (in the Green Can)





## S O C I E T Y



HAVE your bathing outfit made of *Skinner's Satin*—suit, shoes and cap. You thereby conserve the use of wool.

## Skinner's Satin

Cotton Back or All-Silk  
(36 inches wide)

has been for seventy years the standard.

"Look for the Name in the Selvage"  
None genuine without it.

William Skinner & Sons  
NEW YORK CITY

Boston Philadelphia Chicago  
Mills, Holyoke, Mass.  
Estab. 1848



### Births

#### NEW YORK

**Paine.**—To Lieutenant and Mrs. George Eustis Paine, a daughter.

### Deaths

#### NEW YORK

**Allen.**—On May 1, Lloyd S. Allen, Cadet Flyer, Aviation Section, Signal Corps, son of Mr. Frederick I. Allen.

**Baldwin.**—On May 7, Edwin Baldwin.

**Hitchcock.**—On May 4, Ripley Hitchcock.

**Olyphant.**—On May 3, Robert M. Olyphant.

#### BOSTON

**Wadsworth.**—On May 2, Major William Austin Wadsworth.

#### CHICAGO

**Palmer.**—On May 6, Bertha Honoré Palmer, wife of the late Potter Palmer.

#### PHILADELPHIA

**Barnes.**—On May 6, William H. Barnes.

**Penrose.**—On May 1, Katharine Drexel Penrose, wife of Dr. Charles Bingham Penrose.

### Engagements

#### NEW YORK

**Baldwin-Lane.**—Miss Cornelia Thayer Baldwin, daughter of the late William Wilberforce Baldwin, to Mr. Arthur Bliss Lane, son of Mr. James Warren Lane.

**Hendrick-Chase.**—Miss Grace Pomeroy Hendrick, daughter of Mr. Ellwood Hendrick, to Mr. Rodney Chase, Flying Corps, U. S. N. R., son of Mrs. Henry S. Chase.

**Powers-Bucknall.**—Miss Margaret Van Vorst Powers, daughter of Mr. William Powers, to Mr. George Stafford Bucknall, 307th Field Artillery, U. S. A., son of Mr. Henry W. J. Bucknall.

**Talcott-McMillan.**—Miss Julia Lake Talcott, daughter of Mr. J. Frederick Talcott, to Lieutenant Thomas M. McMillan, junior, U. S. N. R., son of Mr. Thomas M. McMillan.

#### BOSTON

**Hill-Coolidge.**—Miss Mary L. Hill, daughter of Major Arthur Dehon Hill, to Mr. John G. Coolidge, 2nd, son of Mr. J. Randolph Coolidge, junior.

#### WASHINGTON

**Davis-Percy.**—Miss Hallie Davis, daughter of Mrs. Armstead Davis, to Lieutenant George A. Percy, U. S. M. C., son of Mr. D. P. Percy.

### Weddings

#### NEW YORK

**Frier-Sturges.**—On June 8, at the home of the bride's parents, Captain James Henly Frier, junior, U. S. A., son of Colonel James Henly Frier, and Miss Mary Cady Sturges, daughter of Mr. Henry Cady Sturges.

**Hunt-Redfield.**—On May 4, in Saint Paul's Episcopal Church, Riverside, Connecticut, Mr. Leavitt J. Hunt, and Mrs. Bayard Redfield, daughter of Mrs. Franklin K. Sowers.

**Poor-Sheppard.**—On May 11, in the chantry of St. Thomas's Church, Ensign Charles Lane Poor, junior, U. S. N., son of Mr. Charles Lane Poor, and Miss Janet Sheppard, daughter of Mr. John Shoemaker Sheppard, junior.

**Sabine-Jefferson.**—On April 28, in Southboro, Massachusetts, Lieutenant George K. Sabine, junior, U. S. A., son of Dr. George K. Sabine, and Miss Marian Jefferson, daughter of Mr. Joseph Jefferson.

**Schieffelin-Markoe.**—On May 4, in the chapel of Saint George's Church, Stuyvesant Square, Lieutenant William Jay Schieffelin, junior, U. S. A., son of Mr. William Jay Schieffelin, and Miss Annette Markoe, daughter of Dr. James W. Markoe.

**Wetherald-Wyman.**—On May 11, in Saint Thomas's Church, Ensign Royal W. Wetherald, Flying Corps, U. S. N. R., and Miss Rosemonde Wyman, daughter of Mrs. Edward Frothingham Wyman.

**Wood-Hackstaff.**—On May 6, at Hampton, Virginia, Mr. Howard Ogden Wood, junior, U. S. N. A., son of Mr. Howard Ogden Wood, and Miss Caryl Hackstaff, daughter of Mr. Charles L. Hackstaff.

#### BOSTON

**Hamlen-Thorndike.**—On May 4, at the home of the bride's parents, Mr. Joseph Hamlen, son of Mr. James C. Hamlen, and Miss Martha Thorndike, daughter of Dr. Paul Thorndike.

**Randall-Baylies.**—On May 14, in Emanuel Church, Newport, Rhode Island, Dr. Clifford Randall, and Miss Charlotte Baylies, daughter of Mr. Walter C. Baylies.

#### PHILADELPHIA

**Barnard-Owens.**—On June 12, at the home of the bride's parents, Mr. J. Chandler Barnard, son of Mr. Wilson Barnard, and Miss Emilie Eleanor Owens, daughter of Major Arthur Burneston Owens, U. S. M. C.

**Chase-English.**—On May 18, in Saint Martin's Church, Radnor, Pennsylvania, Mr. Phillip Hazen Chase, and Miss Elizabeth B. English, daughter of Mrs. S. H. Bodine.

**O'Connor-Gilpin.**—On June 15, in the Church of Saint Luke and the Epiphany, Mr. Francis Barnard O'Connor, and Miss Gabriella Gilpin, daughter of the late Hood Gilpin.

**Porter-Austin.**—On May 18, at the home of the bride's parents, Lieutenant W. Hobart Porter, son of Mr. William W. Porter, and Miss Abbie M. Austin, daughter of Mrs. Esmonde H. Austin.

#### PITTSBURGH

**Leveson-Gower-Leishman.**—On April 30, in Paris, France, Lord Alastair St. Clair Leveson-Gower, and Mrs. John Leishman, junior.

#### WASHINGTON

**Hooker-Burke.**—On May 7, Major Henry S. Hooker, U. S. R., and Mrs. Edward Burke, daughter of Mrs. Charles Forrest.







## *Take your complexion seriously*

A French orator once said, "There are no ugly women, there are only women who do not know how to look pretty." If your skin is rough and red, if the pores are clogged and irritated from excessive oil combined with dust and cosmetics, study the problem seriously, learn how to overcome the trouble and "look pretty."

Exposed as the complexion is to climatic conditions, what thoughtful woman would be willing to leave the care of her skin to nature alone? She knows it needs more than the regular cleansing with ordinary soap to combat these elements, clear away blotches and roughness, and restore the fresh, healthy glow. Yet it is unnecessary to spend hours in tedious expensive treatments.

Just bathe your face twice a day with warm water and Resinol Soap, and watch your skin become clearer, fresher, more charming generally.

Resinol Soap does this not only because it is an exceptionally pure, cleansing toilet soap, containing no free alkali, but because of the soothing, healing Resinol medication in it, which is so widely used for the care of skin and scalp troubles.


Resinol Soap is sold by druggists and dealers in toilet goods. For a trial size cake, free, write to Department 4-G, Resinol Chemical Co., Baltimore, Md

# *Resinol Soap*



A POSTSCRIPT *from* PARIS

(Continued from page 38)



## The Path of No Regrets

"I NEVER troubled about my complexion when I was your age, either," said a woman who had been vainly admonishing her daughter to protect her skin from tan. "Now I wish I had."

The coarsened skin and wrinkles which are the aftermath of tan and sunburn are unfortunately much easier to acquire than to be rid of. Yet it is a simple matter to have a lovely complexion without sacrificing the least bit of one's enjoyment in outdoor activities—Elizabeth Arden's unique methods provide the way.

Happily, war work this summer will be mostly of the healthful, open-air sort, but this means that more women than ever before should be advised by Elizabeth Arden about sensible, practical means of protecting the skin. To cleanse the pores of dust and irritant foreign matter, to keep the complexion fair, soft and dainty of texture in spite of exposure to wind and sun, you need only make intelligent use of

## The Arden Venetian Preparations

**D**ON'T postpone, don't experiment! Elizabeth Arden is the most successful of complexion specialists and in following her counsel you truly take "the Path of No Regrets." If any special problems are yours, if your appearance is marred by wrinkles, sagging muscles, blackheads or other blemishes, just write Elizabeth Arden and she will be delighted to tell you how to overcome all defects. If in New York, a personal interview will be especially satisfactory and one of the famous Muscle-Strapping Treatments administered by experts at the Arden Salon will teach you exactly how to apply the preparations suited to your requirements. Several of the following preparations are needed by practically every woman.

**VENETIAN CLEANSING CREAM** cleanses as soap and water cannot do. Of thin consistency it penetrates the pores without rubbing—an important advantage, as rubbing stretches the skin. It leaves the skin soft and receptive and should be used preparatory to any complexion treatment. \$1, \$2, \$3.

**VENETIAN ARDENA SKIN TONIC** must be used after the Cleansing Cream. A mild astringent, used daily it closes the pores, refines the skin and keeps the complexion brilliantly fresh and clear. 75c, \$1.50, \$3.

**VENETIAN SPECIAL ASTRINGENT** is a stronger tonic, for loose, flabby, wrinkled skins. It firms sagging muscles, reduces puffiness under the eyes and by gradually tightening the skin, eliminates deep wrinkles. Made of newly discovered astringent essences and imported herbs. It is a truly wonderful rejuvenator. \$3.

**VENETIAN MUSCLE OIL**—Nothing is so effective for banishing lines and

wrinkles as this splendid muscle strengthener. It nourishes and revitalizes sagging muscles and makes the flesh firm and smooth. \$1, \$2, \$4.

**VENETIAN ORANGE SKIN FOOD**—A deep tissue builder of exceptional strength. It is both food and tonic to thin faces and is excellent for filling out hollows in cheeks and around the eyes and forehead. \$1.75, \$2.75, \$3.75.

**VENETIAN PORE CREAM**—An infallible remedy for coarse pores and blackheads. Restores smoothness and fineness of texture to the coarsest skin. \$1.

**VENETIAN AMORETTA CREAM**—A delightfully fragrant day cream which makes powder adhere and protects the skin from wind, sun and dust. Gives the complexion an exquisite softness. \$1 and \$2.

**VENETIAN LILLE LOTION**—A pure liquid powder which forms a perfect protection for the skin and gives a lovely, natural finish. Both astringent and aseptic. It is especially beneficial for an oily skin and corrects acne and flushing. Does not rub off. Four tints: Flesh, Cream, Rachel, White. \$1 and \$2.

**VENETIAN BLEACHING CREAM**—A mild but effective preparation for removing tan. It nourishes as well as whitens the skin and is especially recommended for making the hands plump and youthful. \$1.

**VENETIAN EYE SHADOW**—Definitely blended over the lids and in the corner of the eyes, this enhances the brilliancy of the eyes and makes them appear larger and deeper in color. \$1 the box.

**POUDRE D'ILLUSION**—An exquisite "peach-bloom" face powder which cannot be detected. Delightfully fragrant. \$2.50.

**VENETIAN ROSE COLOR**—A transparent liquid rouge which imparts a fresh, delicate tint that cannot be distinguished from natural color. \$1.

Check the preparations you wish, tear out and mail with your address and cheque or money order. Ask for the Arden booklet, "The Quest of the Beautiful," which fully describes the Muscle-Strapping Treatments and Venetian Preparations.

**ELIZABETH ARDEN**  
SALON D'ORO, 673 FIFTH AVENUE, NEW YORK  
WASHINGTON, D. C., 1147 CONNECTICUT AVE.  
BOSTON, MASS., 192 BOYLSTON STREET  
NEWPORT, R. I., 194 BELLEVUE AVENUE

which seemed to have a decided preference for the quarter inhabited by Mme. Fernandez, Boutet de Monvel, and many other friends, where a few bombs recently made room for new and more modern dwellings.

Were I an engineer, I would plunge into the problem afforded by the palpitating question of why the much-talked-of long range gun does so little damage in comparison with the havoc played by the dreaded "Gothas" during night bombardments. They, of course, are less of a joke than Krupp's latest achievement, for they come stealing in the dark, dropping death-dealing eggs anywhere, demolishing houses, and maiming peaceful citizens at a time when one is the least prepared for a sprint for dear life,—generally between 10 P. M. and 3 A. M.

Even the "Gothas" make little or no impression on those who are not harmed, except when some relative, friend, or acquaintance is reported among the killed or wounded. The last raid was a rather tragic event for me. Immediately after the sounding of the alarm, Mme. Fernandez left her house to feel her way through the pitch dark streets to a neighbor's cellar which is built a comfortable distance underground, just a few minutes before a bomb fell right where she had passed, smashing everything about and causing a number of casualties. In the morning we heard that young Graffin, Poirer's former secretary, while on his way home was felled by the explosion, a piece of the shell severing his right foot. He died of loss of blood before he was picked up, and no doubt his fine young blood was amongst that which a friend of mine who was on the spot after the explosion referred to as "streaming along the gutter."

During another raid, my friend Marcel Lejeune, whom Frank Crowninshield knows well, being on leave from the front where, since August 1914, he has conducted himself like many other brave lords without inheriting so much as a scratch, sat at dinner in a famous restaurant with beautiful Marthe Chenal and Paul Iribe. All of a sudden, boom!! and "the pills began to spill."

Marcel, whom that familiar noise disturbs no longer, began to sketch exploding shells on the table-cloth to amuse his guests.

Boom!!!

"This one must have dropped close by," said Marcel, "the next one will be for us!"

Boom! . . . The lights went out. Everybody went sprawling on the floor among debris of broken glass, china, and chicken bones, and when the atmosphere cleared, all that Marcel could say was the full extent of his English vocabulary:

"Dammit!"

For Marcel generally swears in English.

He was picked up with a back badly damaged by a flying iron balcony from the smashed house opposite. It had crashed through the restaurant window and caught him in the back as he was drawing a cartoon of Hindenburg on Chenal's lace handkerchief. I never saw any one as mad as he was when I visited him at the hospital a few days later.

"Just my luck, to have been hit on the very first day of my permission," said he. "The damned Boches must have followed me all the way up from the front!"

Now he is doing well and is quite reconciled with his lot. For the head nurse is a pretty hazel-eyed girl, just the colour that Marcel loves, and he has prospects of a fairly long convalescence. He spends his days madly wasting perfectly good paper trying to draw cubist covers for "Vogue" and "Vanity Fair," while his fellow inmates look at him and his work in stupefied astonishment, wondering

whether the iron balcony didn't hit him on the head instead of in the back.

The great result of this excess of Boche activity is a feeling of supreme contempt and of increased hatred among that part of the population which is more than ever determined to wait stoically until the *poilus* can do a little smashing of their own in Berlin.

The sudden decrease in the population has had a salutary effect on the problem of housekeeping. While the price of butter has not as yet come down, eggs, my dear, eggs can actually be indulged in without one's risking bankruptcy. I have two every morning, now,—soft boiled, three minutes. And the *crémère* on the corner notified me, via my cook, that I could from now on have a quart of milk every day; she will even bring it to my kitchen door. What joy a quart of milk is to a man who has not seen a drop of it in months!

Any one who has lived in Paris during the past year especially will hardly believe what follows. I swear that every bit of this narrative is in strict conformity with the truth.

Three nights ago I was returning home from a distance in a drenching rain. It was near midnight; all modes of public transportation had ceased. To look for a taxi was futile and, if one were found, to induce its driver to go out of his way to make five francs would have been an impossibility. Therefore, I turned up my collar and waded towards the *rive gauche*, where I dwell, cursing the weather and, I must admit, the war, which is responsible for our petty difficulties, when, all of a sudden, from a jet black street came a voice: "A taxi, *patron?*"

I had actually to pinch myself to make sure that I was not dreaming.

When I told Maurice of this adventure, he began to indulge in all sorts of poetic flights. Immediately he had visions,—visions of warm summer nights soon to be spent slowly driving in the Bois in an open taxi, with the "dearest girl in the world," a breeze from Long-champs blowing her soft fragrant hair across his face and a hundred exquisite ideas across his mind.

*"J'aime le son du cor,  
La nuit, au fond des bois . . ."*

he murmured.

If that blessed gun keeps on firing, and the Gothas keep on raiding, and the scared people keep on fleeing, the Bois will soon be reminiscent of the good old peace-time days. And now that we are fairly sure to find plenty of taxis, every Maurice is going to look about for some one to ride in them with him.

The British are having a pretty hard time of it up around Amiens. The French are holding the line splendidly while Foch is calmly watching for an opportunity to counter attack in a manner that shall rid us once for all of the pestilential German hordes. The moment is critical. The France of Bayard and du Guesclin, the France of Marne and of Verdun, is again aroused. Once more the enemy is but a few miles from the gates of the great city. He aims to throw the British to the sea and then to bombard Paris to submission.

He "shall not pass," but if he did, I believe that every man, woman, and child would arm against him to save the great city from being polluted by the presence of the hateful race.

They shall not pass, because, at last, all the allied armies on this front are in the command of one man, and that man is Foch—the greatest soldier this war has produced, just as Premier Clémenceau is the "Grandest Old Man" that any country ever had to pull her through her difficult moments. Very sincerely yours,

PHILIPPE ORTIZ.





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## HOUBIGANT OF PARIS



Elusive as nymphs of the woodland; soft as the spray of fairy fountains; fragrant as "petals newly washed in dew."

**Quelques Fleurs Talcum**  
the world's most exquisite powder. A creation of Houbigant, Master Perfumer of Paris. His Prestige Speaks for Itself.



He employs only the purest talcums of Italy, so prepared as to protect and beautify the most delicate complexions.

Other Houbigant creations are Quelques Violettes, Ideal, Coeur de Jeannette, Evette. The smartest shops sell his perfumes, sachets, talcums. Booklet free. Perfume samples 25c each. Address  
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## Craftsman Quality

is an ideal upholstery material—as convincing to sight and touch as the finest leather—water, dirt, grease and stain proof too. It will make that old chair or sofa look like new.

Made in all desirable grains, solid colors and exquisite "Moorish" effects. Sold by upholstery and department stores.

Send 50c for a workable sample, size 18 x 25 inches; ample to cover the seat of one dining room chair.

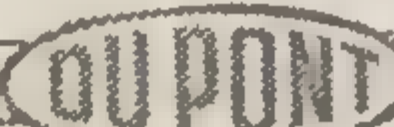
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Blackshire

# Blackshire

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Wholesale Only.



A sympathetic understanding of the Indian and his life has been the inspiration in "The Piper," by E. Irving Couse, which was shown at the Babcock Galleries

A

R

T

(Continued from page 57)

the fortunate possessor of art treasures which grow to be a part of his home and of his own enjoyment.

A small but unusually strong exhibition of paintings by ten of our American painters of to-day was held at the Montross Galleries in late April and early May. It was an exhibition of sure handling and clear fresh colour which brought out vividly the individuality of the various painters, yet the whole exhibition was dominated by one canvas, that of "Fay Bainter as the 'Image' in 'The Willow Tree,'" painted by Henri. It was a masterly interpretation and handling, not only of the subject, but of the brilliancy of Eastern colouring which Henri has so modulated that the rich glow of clear red, of purple, and of green placed side by side became not a clash, but a harmony of colour such as the Eastern artist shows in his arrangements of them. In this glow of colour against a background of grey, Fay Bainter sits with a mask-like face like that of a Japanese, betraying no trace of emotion in her face, while from before her she takes the pencil from her make-up box, with hands of the utmost sensitiveness of feeling and modelling. If there were nothing else in his painting but this delicate sensitive painting of hands in such marked contrast to the quiet emotionless face which rather hides than reveals the thought beneath, one must admit Henri to be a master of his art, yet in this canvas he has combined with skill of interpretation and sureness of modelling a richness and harmony of colour which far surpasses that in many of his recent canvases. If one would question whether or not he may paint a face as alive as he paints the hands, it was only necessary to glance at the portrait sketch, "The Beach Hat," to find the recording of a vivid fleeting expression well depicted.

FLAGS AND FIFTH AVENUE

With such success and so often has Childe Hassam painted floating flags this last year, that the four misty views of Fifth Avenue with colours of the allied flags softened in the fog took their places in the exhibition as old and welcome friends. Yet it was something of a surprise to find among them a small clear-

coloured canvas, "Paris, 14 July, 1889" in which already he was painting the beauty of flags as they fly in the breeze. In all of these the flag became a part of the beauty of the whole composition and not at all the insistent and obvious object which Gifford Beal painted it in his "At the Skating Races," in which it was flat and uninteresting against a red violet distance painted with as much realism as the rest of his canvas. With his usual clear almost translucent colour, George Bellows painted "Pueblo," while C. Bertram Hartman treated "Navajo Pastoral" as bright and decorative. Of the rest of the exhibition mention might be made of Leon Kroll's fine rendering of "Ferry at Rondout," the Dutch-like study of light and golden colour in "The Hen Roost," by Horatio Walker, and small child studies by Jerome Myers.

BY AMERICAN PAINTERS

American paintings were popular in the galleries in early May. The Macbeth Galleries showed sea and woods by Emil Carlsen, earlier paintings by Childe Hassam, including his "Madison Square, 1890," and five canvases by J. Alden Weir. The Babcock Art Galleries held a group exhibition of Western paintings, including Indian subjects by Couse, Leigh, Blumenschein, Deming, and others, and a canvas of lovely colour, "Flying Clouds Arizona Desert," by Albert Groll. Southern California was represented in the exhibition following this, an exhibition of landscapes by Maurice Braun, who has caught on his palette the golden sunshine of the region of San Diego.

An exhibition of French paintings was held at the Galleries of Durand-Ruel in which were twenty-three paintings by Albert André who has just been discharged after three years of service in the French army, and who is again painting. Among other interesting examples of his work are those which he has recently made while visiting his friend, Renoir, the man who has painted landscapes which are so vibrant with atmosphere and colour. Two of the recent canvases by André show Renoir in his studio, painting, although his crippled fingers are no longer able to hold the brush without assistance.



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and comfort  
in the  
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Your bath can be vastly more than a cleansing. It will be a delightful interlude, lasting, luxurious scented comfort and an exhilaration, when to the shimmering water you add a spoonful of the delicately perfumed

### No. 4711 Bath Salts

Any one of the seven refined and exquisite perfumes offered you in No. 4711 Bath Salts imparts a velvety softness to the water, to which the skin gratefully responds.

This accessory of the refined toilet is one of the famous No. 4711 toilet preparations, used throughout the world by thousands of persons who seek the ultimate quality in personal toilet requisites.

Made in America, it is produced by the makers of No. 4711 White Rose Glycerine Soap and No. 4711 Eau de Cologne (the original) and many other preparations of distinction bearing the No. 4711 trade-mark.

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(as easy to use as to say)

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Apply just a little "Mum" under arm and to the feet after the bath. It neutralizes the odors of perspiration as they occur and keeps them away until to morrow's bath—harmlessly and stainlessly.

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**CRÈME DE L'INFANTE**—(Named for our patron, the Infanta Eulalia)—A cleansing cream that is also a skin food. Excellent for those who are much outdoors. Counteracts the drying action of wind and sun and prevents wrinkles, tan and sunburn. \$1.50.

**ROSÉE DE BEAUTÉ**—A fragrant refreshing astringent. Use it to remove face cream and make powder adhere. Keeps the skin fair, smooth, dainty of texture. \$2. \$3.75.

**SACHETS DE BEAUTÉ**—Magic rejuvenators of the complexion. Dropped in the ablution water, they freshen tired faces, banish wrinkles and exhale a delicious perfume. Box of 25, \$3.25.

**LOTION ROSÉE**—A subtle liquid rouge. Gives a natural health tint which stands the test of bright sunshine. \$1.50, \$2.50.

**V. DARSY**

NEW YORK: 630 FIFTH AVENUE

At 50th Street  
Paris: 54 Rue du Faubourg St. Honoré



## A MOTOR CORPS OF WOMEN

(Continued from page 49)

trunk-lines which make it possible for the Corps to receive emergency calls at any hour. The Corps owns six ambulances (and hopes to own six more) and every day they meet the Hoboken train which brings sick soldiers from the various camps, and take these boys to whatever hospital is their destination. They also investigate cases of soldiers who are home because of sickness and who have failed to report at the end of their furlough, and take them to a base hospital if they are still sick.

The dispatch service is no less important a part of the Motor Corps service. It keeps busy the seventy-one cars which have already been offered; and it could keep busy a much larger number. These cars meet important officials who are doing Government work and carry them from place to place—but only when they are bound on official business. No Motor Corps member would be guilty of taking even the most important personage to a pink tea or to Sherry's. They do take convalescent soldiers from the base hospitals out for an afternoon of fresh air, but surely no one will deny that this is war work.

and children, and it was suggested that the Motor Corps might take the matter in hand. There is a rumour that Captain Bastedo met the suggestion with a smile of grim satisfaction. Captain Bastedo had been searched herself, with Teutonic thoroughness, in Germany since the war began. So, after listening to a brief lecture, delivered by Captain Bastedo, on the methods of searching as followed by the efficient Hun, the Motor Corps searched the women of the German party with such thoroughness that searching has since been a part of their duties.

## THE CORPS IN AN EMERGENCY

On several other occasions the Motor Corps has already proved its readiness and efficiency. Within five minutes after the recent explosion in New Jersey, the Police Department had telephoned the Corps Headquarters, and within forty minutes Captain Bastedo, with four ambulances and three dispatch cars, was at the scene of the disaster. Considering the distance and the necessary ferry trip, this is a record which the Corps may well be proud of. It was the Motor Corps, also, which guarded the Turkish countess who was found to be a spy, from the time of the discovery until she was deported. The Motor Corps and the Police Department are close friends, and the Police Department has aided the Corps in several respects. The dispatch cars and ambulances have the right of way throughout the city, and Captain Bastedo has passes which give her special rights and privileges in an emergency.

It is, perhaps, in an emergency that the Motor Corps would be most valuable. And in these days, when there are so many possibilities for almost any kind of an emergency, it is comforting to know that one more capable efficient body is prepared and ready to serve the country to the uttermost of its ability.

## SEARCHING THOSE WHO COME AND GO

Perhaps the most exciting undertaking of the Motor Corps, up to date, is that of searching women who are coming to or sailing from the United States. This branch of the work began at a time when some two hundred German diplomats were in New York on their way home under safe conduct. The Motor Corps of America was ordered to take these unwelcome individuals from their hotels to their ship in closed cars, which they did expeditiously and successfully. When they arrived at the dock, however, it developed that although every German had to be searched, no arrangement had been made for the searching of the women

## THE HAND IN THE IRON GLOVE

(Continued from page 45)

than one famous couturier, according to his own ideas, and more than one beautiful lady, who is spending a mad amount of money for her clothes, is wearing at this moment a Russian coat, heavy with embroideries. Under these coats I have seen Russian blouses, and Cossack cartridge belts (imitations, fortunately), and as for head-gear, I have long ago stopped counting Berber turbans and Bersaglieri hats.

All this seems ridiculous and out of place to us, but if we think a moment, we will realize that under Louis XVI, as under Napoleon, Henry III, and Henry IV, women wore plumed hats and cuirasses like those of the noble lords who were fighting, just as they also wore squire's boots long before the Frenchwomen of 1915 did. When Louis XIV was a boy these ladies of the court wore gauntlets, and lace collars on a coat of mail, and plumed hats turned up like a soldier's, and almost always carried a crop. The same reason which made it hard to tell the difference between a cavalry officer and the young woman dressed like him, made it easy for Roxane to make her way into the camp of the Cadets of Gascony, for at a casual glance she looked very much like the Count of Guiche who followed her, arrayed in laces.

Instead of saying "military" we might better say "masculine" element, for it is that which exercises and will always exercise a hypnotic influence on women who are never tired of experimenting with the effective setting which a rough plain style of dress makes for their beauty.

The sailor who lent his jersey to the beautiful Queen Alexandra, really started the fashion of jerseys, which was so popular about twenty-five years ago. Marat, with his dandy's hat and coat gave us the exquisite redingote we have since worn in spite of the cruel memories it evokes.

Alphonse Karr's witticism has a grain of eternal truth in it, but what is equally eternally true, alas, is that many women are lacking in taste. The uniform of a British or Russian officer might be adapted to her type by a coquette who knew what she was about. The effect would be quite different from that made by the grotesquely dressed Grand Duchess of Gerolstein, and would bear the subtle and indefinable stamp of harmony.

One has a wonderful chance here; what could be prettier, for instance, than the embroidered or printed waistcoats that Watteau's soldiers wear? The vests of the French guards and the tricorne will always be among the most becoming of feminine adornments; but that unfortunately doesn't prevent that same tricorne from perching disastrously on a tottering coiffure, and giving one a terrible revulsion of feeling against all its species. The tricorne evokes the pastorals of Watteau, the exquisite paintings of Lancret, and the mysterious and fascinating creations of Longhi; in all times, troublous or magnificent, it has been the symbol of courage and elegance. Every element of dress, whether it be military, pastoral, or religious, will be what your soul and your spirit make of it, according to your individuality.

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White

Frederick Glass, Ruth Boyd, and Harold Meltzer, in a scene from the "Maid of France," a charming piece of propaganda for the Allies by Harold Brighouse, presented at the Greenwich Village Theatre

## SEEN on the STAGE

(Continued from page 59)

adroitness to the principles laid down by their common predecessor, Eugène Scribe, in his celebrated formula of "the well made play" (*"la pièce bien faite"*).

Scribe, also, despite the comparative unimportance of his own products when regarded solely from the point of view of content, must always be honoured in his little niche in history as the first and last and only teacher of Henrik Ibsen,—a man who, though unlettered and uncultured, became the greatest dramatist of modern times by virtue of his application of the lessons learned from Scribe to the exposition of a study of contemporary life so intense and penetrating that it bettered the instruction of his master. When Ibsen, at the age of fifty, began his celebrated series of modern social dramas, the only pattern that he had at hand was the pattern of "the well made play," which he had acquired from Scribe, a quarter of a century before, in the years of his apprenticeship at Bergen. The first play in his social series, "Pillars of Society," might be described absolutely as *"une pièce de Monsieur Scribe,"* except that it is a little more human in its subject-matter and a little more effective in its working-out. In his next play, "A Doll's House," the formula of Scribe is still employed, but the piece is more simple in its execution and, consequently, more direct in its appeal. In mere technique, "A Doll's House" (which was written in 1879) runs closely parallel to the contemporary efforts of Alexandre Dumas fils, who likewise owed his dramaturgic education to the example of the proficient Eugène Scribe.

### TWO METHODS OF PLAY-MAKING

For the method of his later compositions, from "Ghosts" until the very end of his career, Ibsen forsook the downright and straightforward formula of Scribe and developed independently a retrospective pattern that has reminded many

critics of Euripides. It was this retrospective formula, which displayed, in the memorable words of William Archer, "an amazing power of fascinating and absorbing us by the gradual withdrawal of veil after veil from the past," that established, in the decade of the eighteen-eighties, the fame of Ibsen as an innovator in the craft of making plays. Yet the Ibsen pattern—labelled justly with the name of this great Norwegian dramatist, since no other playwright since the ancient Greeks had managed to employ it with success—has subsequently been discarded by all of Ibsen's ablest successors, because it has been proved to be comparatively ineffective in the modern theatre. So clever a tactician as Pinero, for example, has rejected the retrospective formula of "Rosmersholm" and returned by choice to the straightforward pattern of "A Doll's House." The mind of the average audience is not analytic but synthetic; the interest of the average audience is more easily led forward than attracted backward along a line of narrative. This is the reason why "A Doll's House" is more popular in the public theatre than "Hedda Gabler"; and the very fact of this distinction must be accepted as an argument in favour of the traditional formula of "the well made play."

### "A DOLL'S HOUSE"

"A Doll's House" is not only one of the most famous but also one of the most unflinchingly popular plays of modern times; and it may be interesting, therefore, to inquire into the origin and the development of this admitted masterpiece.

When Ibsen finished "Hedda Gabler," in Munich, at the end of November, 1890, he deliberately said, "It has not been my desire to deal in this play with so-called problems. What I principally

(Continued on page 82)



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## S E E N o n t h e S T A G E

(Continued from page 81)



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### Quaker Oats Bread

1½ cups Quaker Oats (uncooked)  
2 teaspoons salt  
½ cup sugar  
2 cups boiling water  
1 cake yeast  
¼ cup lukewarm water  
5 cups flour

Mix together Quaker Oats, salt and sugar. Pour over two cups of boiling water. Let stand until lukewarm. Then add yeast which has been dissolved in ¼ cup lukewarm water, then add 5 cups of flour.

Knead slightly, set in a warm place, let rise until light (about 2 hours). Knead thoroughly, form into two loaves and put in pans. Let rise again and bake about 50 minutes. If dry yeast is used, a sponge should be made at night with the liquid, the yeast, and a part of the white flour.

This recipe makes two loaves.

### Quaker Oats Sweetbits The Oat Macaroon

1 cup sugar  
2 eggs  
2 teaspoons baking powder  
1 tablespoon butter  
1 teaspoon vanilla  
2½ cups Quaker Oats (uncooked).

Cream butter and sugar. Add yolks of eggs. Add Quaker Oats, to which baking powder has been added, and add vanilla. Beat whites of eggs stiff and add last. Drop on buttered tin with a teaspoon, but very few on each tin, as they spread. Bake in slow oven. Makes about 65 cookies.

(1896)

wanted to do was to depict human beings, human emotions, and human destinies, upon a groundwork of certain of the social conditions and principles of the present day." In other words, "Hedda Gabler" was conceived primarily as a play of character, like Pinero's "Iris" or "Mid-Channel." But "A Doll's House," on the other hand, was initially imagined not as a play of character but as a thesis-play, like any of the many compositions of the almost pedagogical Brieux.

In Rome, on the nineteenth of October, 1879, Ibsen jotted down upon a sheet of paper the following notes for what he called "The Modern Tragedy":—"There are two kinds of spiritual law, two kinds of conscience, one in man and another, altogether different, in woman. They do not understand each other; but in practical life the woman is judged by man's law, as though she were not a woman but a man. . . . A woman can not be herself in the society of the present day, which is an exclusively masculine society, with laws framed by men and with a judicial system that judges feminine conduct from a masculine point of view."

To illustrate this abstract idea, Ibsen proceed to invent the concrete story that is told in "A Doll's House." In order to expound his philosophic thesis, it was necessary, first of all, to imagine an incident that should seem at the same time innocuous to the female faculty of apperceptiveness, but criminal to the less intuitive and more logical reasoning of the masculine mind. The artificial crime of forgery—and this crime is labelled "artificial" because it is a sin against the laws of man, instead of being a sin against the laws of God—was chosen as a convenient starting point for "The Modern Tragedy." "She has committed forgery, and she is proud of it; for she did it out of love for her husband, to save his life. But this husband, with his commonplace principles of honour, is on the side of law and regards the question with masculine eyes."

Having imagined, in the first place, a wife who had been moved to forge a note in order to raise money for the purpose of saving her husband's life by taking him on a southern tour that had been ordered for him by his doctors, Ibsen next invented for this woman a husband who would be most drastically shocked by the commission of the artificial crime of forgery. For this reason, Torvald Helmer was imagined as a banker. A dilemma was projected which should show a generous but heedless woman, who had committed forgery to save her husband's life, rejected by this very husband at the culminating moment when his more legal and laborious intelligence should become apprised of her commission of this impulsive insurrection against man-made laws.

The concrete narrative derived by logic from this abstract thesis was developed straightforwardly by Ibsen in accordance with the formula of Scribe. A studious examination of the scraps of paper that were accidentally bequeathed to an inquisitive posterity when Ibsen passed away, proves conclusively that, for more than eighteen months, he regarded a final suicide of Nora as the only logical ending to this "modern tragedy." The entire play was planned to lead up to this final suicide. But, just as Nora was about to fare forth from her doll's home to fling herself into the river, Ibsen felt that the dramatic value of the moment might be accentuated if her exit were interrupted by a sudden re-entrance of her husband. Having sensed the possibility of this unpredicted situation, Ibsen faced it like an artist and a man; and, although he had previously planned his play to lead up to the suicide of Nora, he allowed the characters to take the bit into their teeth and to enforce

that unforeseen new ending which made the piece immediately notorious throughout the theatre-going world.

Until the final scene, "A Doll's House" had been patterned carefully according to the formula of Scribe and might have been accepted as a "well made play" by Alexandre Dumas fils; but, in this final dialogue, the characters sprang suddenly alive and unexpectedly reversed the destiny that had been predetermined for them.

The fact that the ultimate outcome of "A Doll's House" was unexpected by the author is still evident in the pattern of the play. The great last scene, by which the piece is chiefly famous, is now known to be an afterthought; and this big scene still accentuates itself as a sort of added story to the architecture. It has frequently been said that Nora, in this final-hour passage, is a very different woman from the heroine of the earlier acts and that her sudden growing-up cannot be easily explained by the emotional stress to which she has been subjected in the short space of four and twenty hours; but a fact no less important, although it has less frequently been pointed out by critical commentators, is that the character of Torvald Helmer is also changed completely by this sudden unexpected shift of attitude on the part of the author. Helmer, in the earlier acts, has been depicted as a worthy, earnest, and hard-working man of business; and his sudden descent to comparative asininity in the final scene can scarcely be excused by accepting the simple supposition that he is intoxicated at the time. The truth of the matter seems to be that Ibsen, after having planned a "sure-fire" play according to the formula of Scribe, found himself confronted suddenly with the unexpected vision of a higher type of drama, with which, at the moment, he was only able to cope with an admitted incompleteness. In later years he grew up to the composition of more consistent plays than this; but he never wrote another drama that was so popular or so easily applauded as "A Doll's House." Despite its inconsistencies of structure, this play is easy to understand because it illustrates a simple thesis from the outset to the end; and, by reason of the fact that it follows the straightforward pattern bequeathed by Eugène Scribe for the benefit of his successors, it will always remain the most popular of Ibsen's social plays in the commercial theatre.

### "A MARRIAGE OF CONVENIENCE"

Henry Miller's Theatre affords a very lovely setting for a costume comedy,—particularly when the costumes are so beautiful as those provided by Mr. Miller for his recent revival of "A Marriage of Convenience." Billie Burke has long been noted for her beauty; but she never looked so charming in the past as she looked in the exquisite costumes of the Comtesse de Candale. In fact, whenever she appeared in a new gown, the house was heard to ripple with a murmur of æsthetic delight; and once, when she donned a particularly lovely domino, the spectators broke spontaneously into loud applause.

The perfect taste displayed in the costumes and the scenery (and it should be said, in passing, that the stage looked at nearly every moment like a picture by Watteau or Fragonard) was also carried out in the performance. Such sterling artists as Lucile Watson, Frank Kemble Cooper, Lowell Sherman, and Frederick Lloyd ably aided Henry Miller and Billie Burke in establishing that note of distinction which is indispensable in the performance of a comedy of manners. Altogether, an impression was conveyed to the gathered public that an evening

(Continued on page 84)



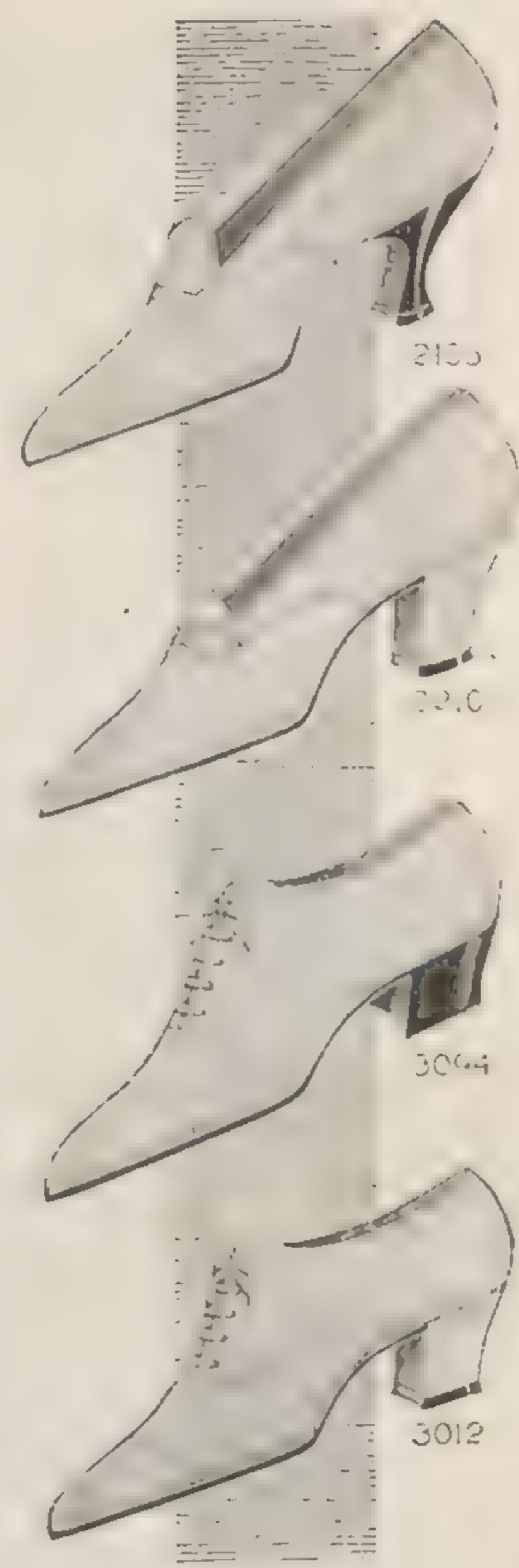
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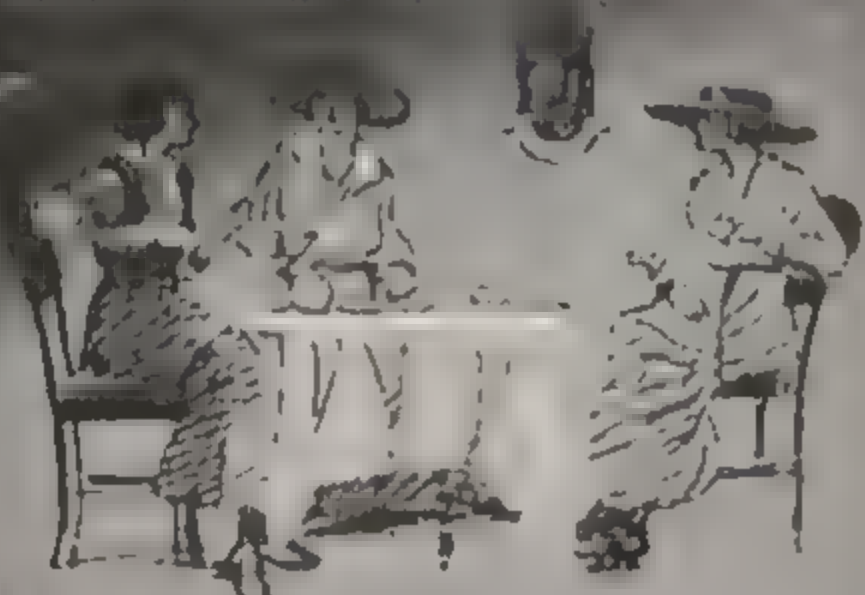
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## SEEN on the STAGE

(Continued from page 82)

had been spent in the very best society.

"Un Mariage de Convenience" (and, of course, the English title is absurdly inaccurate as a translation of this phrase) was composed three-quarters of a century ago by the elder Alexandre Dumas. It is one of the minor works of this copious and fluent dramatist, and it has never become particularly famous in France. It must not be regarded as exemplifying the usual method of Dumas père in comedy, for it was deliberately fashioned in imitation of the manner of the eighteenth century. It is, so to speak, a comedy of Marivaux, written after the deluge and by a revolutionist, but written with a keen appreciation of the aristocracy of the *ancien régime*. The material is slight, the pattern is artificially symmetrical, the characterization is obvious and easy, and the dialogue is fluent and is pointed frequently with *bel esprit*. Marivaux himself, the fine gentleman of comic dramatists, would not have been ashamed of this composition by his imitator; yet, to those contemporary critics who are forever crying out that a play must be "about something," "Un Mariage de Convenience" now seems too trivial and thin in substance, too artificial in pattern, too airy and inconsequent in dialogue. In the days of old Dumas, people went to the theatre to have a good time, and a dramatist was not expected to be a propagandist and a pedagogue. He was, indeed, expected to be an artist; but nowadays, of course, we have outgrown all that and have adopted the new fashion of sneering at "the well made play."

"A Marriage of Convenience" was translated by the late Sydney Grundy, who is well remembered as the author of "Sowing the Wind"; and the pedestrian quality of this translation is indicated by its title. The piece was last shown in New York in 1897, with John Drew and Isabel Irving in the leading rôles; and, having seen both presentations, I am able to report that the recent production is superior to its far-off predecessor.

### "BELINDA"

Ethel Barrymore is so excellent an actress and so charming an entertainer that everybody naturally wants her to make money in the theatre; yet those of us who long to see her in great plays, like "Mid-Channel" and "Alice Sit-by-the Fire," are disappointed when she wastes her talents on so trifling a composition as "Belinda." At the outset of her recent season in New York, which was inaugurated with a revival of "The Lady of the Camellias," Miss Barrymore made a definite promise to the public to provide revivals of "Mid-Channel," "Captain Jinks," and "The School for Scandal," and to appear in a new play by Edward Sheldon entitled "The Bridge of Sighs." Not one of these plays has been produced; and the public has been led once more to look with cynical indifference on any announcement of a promised repertory.

I am not acquainted with the figures; but it is to be inferred that Miss Barrymore's production of "Camille" was not very profitable to her managers. The reason is not far to seek. A masterpiece of a past age of the theatre should always be presented frankly as a masterpiece of a past age, without any attempt to "modernize" it. When Miss Barrymore permitted Edward Sheldon to "improve" the text of Alexandre Dumas fils and to enclose this text between a prologue and an epilogue of his own imagining, she appeared before the public in the condescending and objectionable rôle of one who felt it necessary to apologize for a very famous play that had been written many years ago by a very famous author. People who wished to see the work of Alexandre Dumas fils and

who felt a real respect for the enduring facts of history were alienated and annoyed by this attitude of condescension. But there was no real reason why Ethel Barrymore should have been frightened by the comparative failure of "The Lady of the Camellias" into abandoning her project of producing, for a second time, "Mid-Channel," which is one of the very greatest plays of recent years,—a play so moving in its message and so magnificent in its construction that, whenever it is properly presented, it can not fail to make a deep impression on the public.

But Ethel Barrymore, or her managers, were immediately moved by the failure of "Camille" to renounce the entire project of an almost classic repertory that had been previously promised to the better class of theatre-goers. Her second appearance was made in a comedy of no importance, entitled "The Off Chance," by R. C. Carton, which was duly praised in these pages as a pleasant and ingratiating entertainment. This agreeable light comedy attracted a great deal of money to the box-office; but it does not follow necessarily that the same amount of money might not have been attracted by the revival of a drama of genuine importance, like "Mid-Channel." And, in the month of May, instead of reviving "The School for Scandal," a classic comedy that has never failed to interest the public throughout the many years that have elapsed since it was first produced in 1777, Miss Barrymore has chosen, rather, to present an inconsiderable comedy by A. A. Milne, a new writer for the stage, who has already acquired a comfortable reputation as a contributor to Punch.

The dialogue of "Belinda" is airy and easy and witty and delightful; but the play is trivial in subject-matter and conventional in pattern. The author drifts along throughout three acts with a current of rather clever conversation about nothing at all. Miss Barrymore projects a truly exquisite performance of a woman of no importance; but her very prowess makes the critical spectator long to see her once again in the parts of Barrie's Alice or Pinero's Zoe Blundell. "Belinda" is sufficiently amusing to attract the public to the box-office; but a larger and a more delighted public might have been attracted by the promised repetition of "The School for Scandal."

The performance of "Belinda" was preceded by a repetition of "The New Word," a masterpiece in one act by J. M. Barrie, which was described in the pages of this magazine a year ago. "The New Word" is so beautiful a work of art that it is very painful to record the fact that many thoughtless theatre-goers, on the second night, climbed noisily into their seats in the very middle of the progress of this play and subsequently asked each other what the thing was all about. These hundreds of people were arrayed in evening dress and doubtless believed themselves to be aristocrats; but nobody is an aristocrat who dares to insult the art of Sir James Matthew Barrie, Baronet.

### THE PROVINCETOWN PLAYERS

The latest bill of The Provincetown Players was made memorable by the production of two one-act plays which were far above the average. The better of the two was "The Rope," by Eugene O'Neill,—a young author who is endowed with a talent for the theatre that is quite extraordinary. In this play, the author maintained until the very curtain-fall a surprise that had been cleverly suggested and even more cleverly withheld. The characters were true to life; the dialogue was racy and authentic; and the pattern of the piece was truly admirable in technique. Here, indeed, is an author of

(Continued on page 86)





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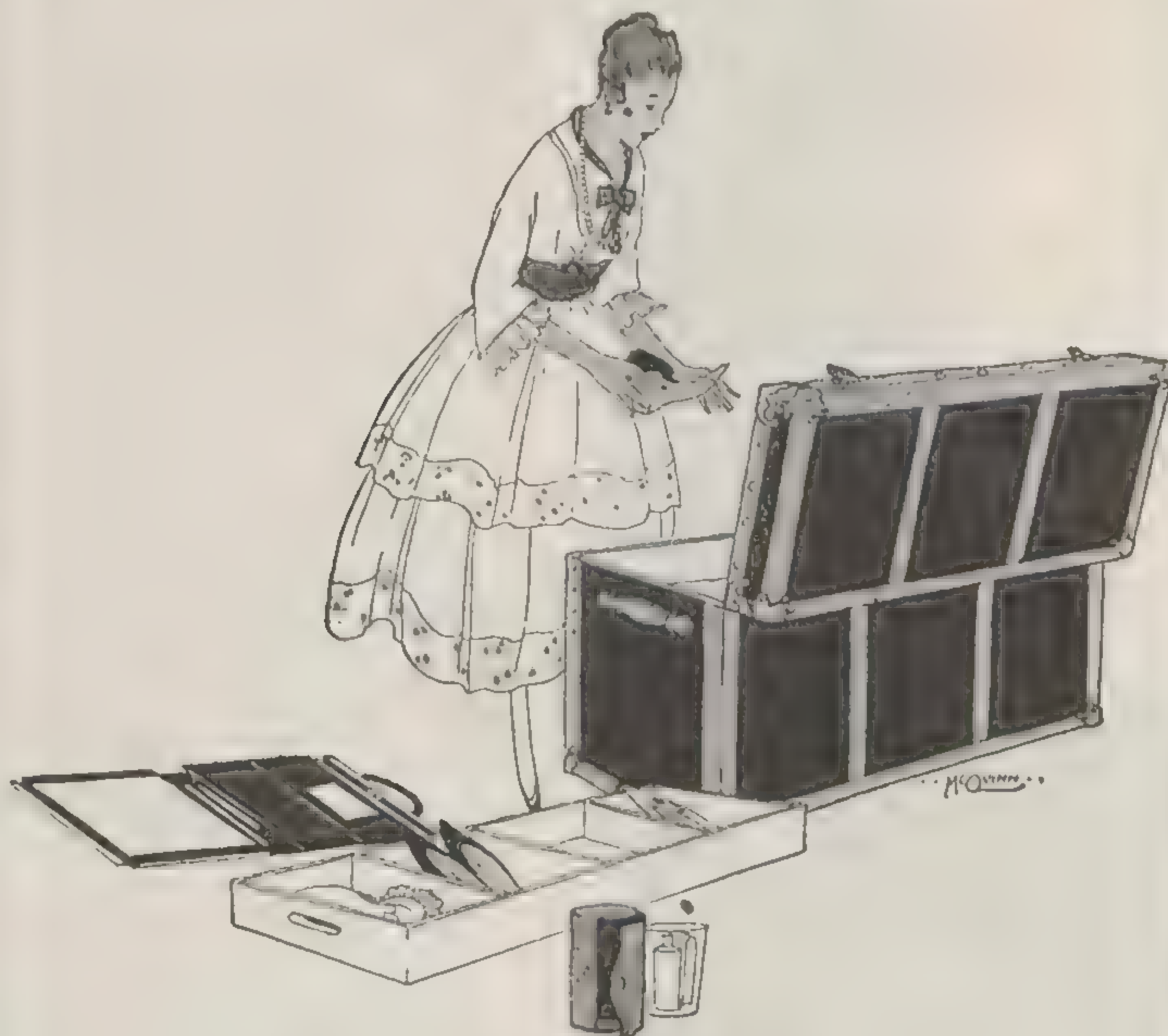
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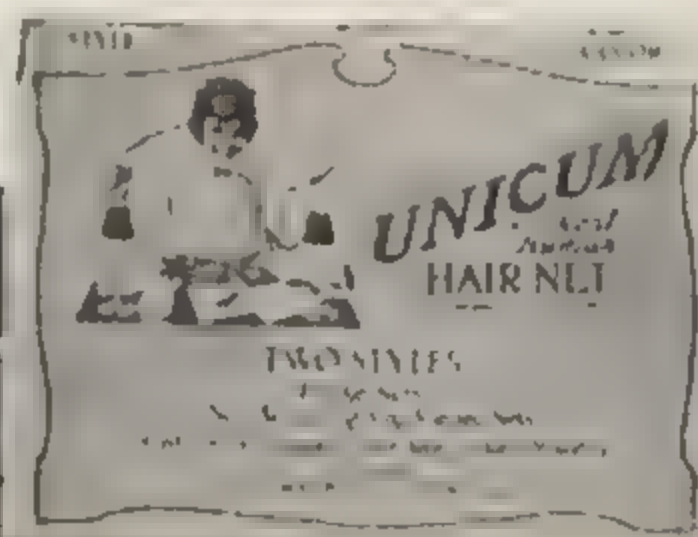
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## SEEN on the STAGE

(Continued from page 84)

whom much may be expected in the future; and such organizations as The Provincetown Players may be congratulated on performing a genuinely useful function when they "discover" such gifted playwrights as Eugene O'Neill.

"Woman's Honor," by Susan Glaspell, was also worthy of sincere applause. This little comedy is serious in subject and airily satirical in dialogue. An obvious dramatic situation is cleverly employed to cast searching side-lights on half a dozen different aspects of the character of the eternal feminine.

The third item on the bill, a one-act play by F. B. Kugelman, entitled "The Hermit and His Messiah," was critically negligible, though obviously well-intentioned; but the general excellence of the programme as a whole was sufficient to convince the present commentator that The Provincetown Players should be supported generously in their new appeal for subscriptions to permit them to enlarge the present scope of their activities.

### NEIGHBORHOOD PLAYHOUSE

It is always a pleasure to journey to the Neighborhood Playhouse, at 466 Grand Street, because the lengthy trip is invariably rewarded by an experience that convinces the adventurer that his evening has not been wasted.

Throughout the month of May, a programme was presented at the Neighborhood Playhouse which was made up of four unusually interesting one-act plays. The first of these was "The Queen's Enemies," by Lord Dunsany, a little masterpiece which has been commemorated appropriately in these pages in the past.

This was followed by two plays produced by Whitford Kane, that admirable actor of intimate ingratiating genre studies, who has recently achieved a big success in the more central region of Broadway with his beautiful performance of "Lonesome Like," by Harold Brighouse. "Blind," by Seumas O'Brien, is a very clever one-act comedy, packed full with surprises and scintillant with many startling tricks. "Fixing the Border," which was written by Whitford Kane himself in collaboration with W. D. Hepenstall, is less brilliantly adroit in pattern but much more richly humorous in human content. These two Irish comedies are thoroughly worth seeing; and it seems a sort of pity that an uptown public should be forced to fathom the intricacies of a map of the lower East Side in order to win the privilege of seeing them.

The fourth item on the bill was an interesting melodrama entitled "Free,"

which was adapted from the French of Madame Alfred Valette, who writes under the pen-name of Rachilde. In August, 1914, we are introduced to the prison cell of a murderer who has been condemned to death and plunged into the crypt of an old abbey in northern France. He has no means of knowing what is going on beyond the stony walls that constitute his prison; yet, when the barbarians attack the town, he instinctively seizes a rifle that is handed to him by one of his keepers, and fires out of his barred window against a patrol of the invaders. This little play is apparently intended as a study of the persistence of the patriotic impulse in minds so criminal and so degenerate that they have lost all other contact with the common motives of humanity. As presented at the Neighborhood Playhouse, the piece is neither good nor bad; but this analysis of criminal psychology might produce a very great effect if it were acted by so fine an artist, for example, as Jacques Copeau.

### "THE KISS BURGLAR"

The passing of spring and the coming of the summer season were indicated by the apparent success of "The Kiss Burglar," an old-fashioned musical comedy of the sort that used to flourish before the advent of Guy Bolton and Pelham Grenville Wodehouse. The story seems to have been borrowed from a Viennese libretto, though no acknowledgment to this effect has been made by the author, Glen MacDonough; at any rate, it is that kind of story. The piece has a plot; but this plot becomes a liability rather than an asset, because it is unduly intricate and is awkwardly expounded. There is not a single witty lyric in the composition; and the music, by Raymond Hubbell, is of the old conventional tin pan variety. The singing is ineffective; and the chorus movements, staged by Julian Mitchell, are mechanical and, for the most part, ugly.

One often wonders why so many thousands of people are eager to pay money for this sort of entertainment in the summer-time. To be sure, the cast contains a comedian named Denman Maley, who is really funny in a quaint sort of way; and, also, Fay Bainter plays the heroine. Whatever charm the piece possesses is radiated from her personality. Fay Bainter is a legitimate actress of unusual gifts and excellent training; and, though she can not sing, she gives a sense of life and of enjoyment to every moment when she holds the stage. She is a valuable possession for "The Kiss Burglar."





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## DRESSING ON A WAR INCOME

*(Continued from page 47)*

vest of soft old brocade would be particularly attractive; with a real lace jabot this would give an entirely different effect suitable for more formal occasions and entirely in the period. If either of these vests seems too elaborate, one in fine piqué or heavy linen could be substituted for morning wear. The black satin is used to outline the bottom of the pongee vest as well as the collar, cuffs, and pockets. The tunic effect of the skirt is formed by a slight drapery, cut in one piece. Pongee comes in a number of different qualities and is priced accordingly from \$1.25 to \$2.50 a yard. It runs about 32 inches wide and comes in natural colour and oyster white. It is equally suitable for one-piece dresses or for separate sports skirts.

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navy blue marked in white was selected as the most effective colour scheme. Brilliant green crêpe de Chine is used in the slashing of the bodice and to make the long sash. This combination, although not entirely new, is always popular for summer costumes. The simple lines of the gown, the collar and cuffs of crisp white organdie, and the touches of green make a sum total that is really chic. Rows of silk fringe at the bottom of the sash add a weight that gives importance to the gown by causing the ends to swing gracefully back and forth as one walks, instead of flapping in the breeze.

A summer wrap of silk or satin, and one that is made with interesting yoke lines, is shown at one of the smart shops and is sketched at the top of page 47. It is most desirable for summer, as it is one of those delightful designs which are appropriate for afternoon or evening wear. In black satin, silk jersey, or duvetyn, it may be trimmed with kolin-sky-dyed squirrel, mole, or any one of a number of other furs. It is lined with crêpe de Chine or chiffon according to the material. In taffeta or satin, without fur, it is particularly charming in a light colour and lined with chiffon or chiffon velvet. Such a combination makes a very pretty evening wrap for a young girl or even for an older woman.

## PARIS INDULGES in SUMMER FANCIES

*(Continued from page 37)*

this by looking over the list of those who were present this week at the mass celebrated for the repose of the soul of Commander Louis de Clermont-Tonnerre, celebrated in the church of Sainte Clotilde. When one reads this list one begins to think that it is only the strangers who have left Paris.

### THE CLOCK THAT STOPPED AT TEN

Every resident of Paris is making a pilgrimage these days to a certain corner of the Saint Paul quarter which was set on fire by a bomb—that quarter of so many marvels, where the Musée Carnavalet, so familiar to all Americans, is located. Every house in the rue Saint-Antoine, from the métro station to the church of Saint Paul, has been damaged. The rue François Miron, that old part of the rue Saint-Antoine which owes its name to the provost of shop-keepers, Miron, who built the façade of the hôtel de Ville, burned by the Commune, used to be the scene of fêtes and tournaments, in one of which Henri was mortally wounded by Montgomery. The old hotel of President Hénault is here, with its beautiful balcony upheld by a Moor's head. Here, too, is the magnificent hôtel de Beauvais where Anne of Austria lived for some time with her court. The Queen Mother, the Queen of England, Turenne, and Mazarin were all present here on the 26th of August, 1660, at the solemn entry into Paris of Louis XIV and Marie Thérèse, when they watched the spectacle from a balcony which has since disappeared. The recent explosions

of bombs have shattered all the window-panes in these old houses. Everywhere the little booths are battered, and the windows and grilles are replaced by boards. The clock on the church of Saint Paul stopped at the hour of the explosion, at exactly quarter past ten.

To shake off all these gloomy impressions, I hurried to Neuilly where the musician Fernand Ochsé had promised to give me, and me alone, a few hours of music. If there had not been a fine persistent rain, I should have still more enjoyed walking through those beautiful gardens where the Louis XIII terraces are planted to-day with vegetables; they still retain their admirable lines and proportions, however, and are surrounded by their immense plane-trees, with here and there an old weathered bust and an empty cage, where before the war lived beautiful peacocks. I felt as if I had been transported far from Paris when I reached the studio and sat amid its harmonious wood colours surrounded by glass cases of old dolls. In this room Fernand Ochsé has successfully revived the Second Empire period, for every piece of furniture is a perfect specimen of its epoch. For two hours I listened to old music, and in spite of all my sad thoughts, my wandering imagination followed its lovely multi-coloured floating veil. I heard in the flute of an Arcadian shepherd the breeze which passes over perfumed valleys, far from the noise of cannons and the musical uproar of pre-war days,—for there is a fraternity among the arts in every age.

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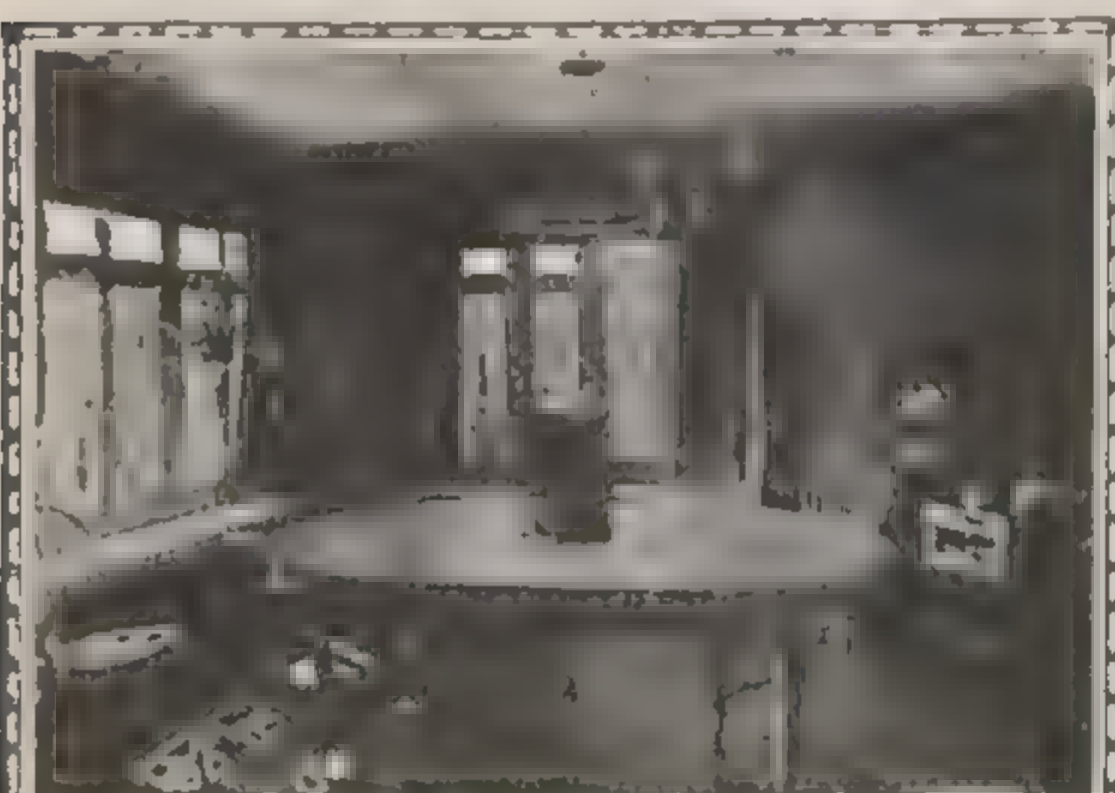
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WHENEVER you tire of ordinary fare, take one of these Purity Cross delicacies from your pantry shelf, heat and serve. A delicious yet economical change in the daily menu, instantly prepared.

**Purity Cross**

- CREAMED CHICKEN a la King
- WELSH RABBIT
- LOBSTER a la NEWBURG
- CREAMED FINNAN HADDIE au Gratin
- CREAMED CODFISH
- CREAMED SALMON with Green Peas

[Save beef, wheat, sugar and fuel for the Food Administration]

If not at your quality grocer's, send us the dealer's name and receive our unique booklet "How and When." Or send \$1.70 for the "Get-acquainted" assortment, sent prepaid if you mention your best grocer's name.

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Route 2V, Orange, N. J.

Makers also of Purity Cross Creamed Spaghetti au gratin



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For Swimming—Hot Weather—  
Perspiration—and for Sum-  
mer Use Generally.

The demand for such a powder as  
this has become so great that our  
chemical laboratory has evolved

## La Meda Cold Creamed Powder

LA MEDA is a new and scientific  
discovery, and the wonderful part of  
it is that it is not affected by water or  
perspiration. LA MEDA is made by  
a special process and we feel sure that  
no powder that you have ever used,  
no matter where made or what the  
price, will give your face, neck and  
arms such a beautiful, soft, velvety  
powdered finish as will LA MEDA.

It is not only most efficient as a  
beautifier, but it has proven itself  
highly efficient in preventing sunburn,  
windburn, chapping, tan and freck-  
les. It is absolutely guaranteed not  
only to be perfectly harmless and not  
to promote a growth of hair, but also  
to be positively beneficial and anti-  
septic for the skin. If you dance, mo-  
tor, golf, or indulge in any outdoor  
sports, you will find LA MEDA Cold  
Creamed Powder indispensable. Sim-  
ply apply it with the finger tips in  
the morning and your toilet is com-  
pleted for all day.

All we ask is just one trial and you will  
then be delighted with the soft, refreshed  
and relaxed condition this wonderful  
Cold Creamed Powder leaves the skin. It  
is beyond question the greatest toilet  
luxury of the day.

Any dealer can get LA MEDA Cold  
Creamed Powder for you or we will send  
it postpaid upon receipt of 50 cents a jar.  
Three Tints: White, Flesh and Brunette.

Trial Sample Mailed Free if You  
Mention Name of Your Drug-  
gist or Toilet Counter.

**La Meda Mfg. Company**  
53 W. Jackson Blvd., Chicago, U.S.A.

## PIGS ARE TRUMPS

(Continued from page 28)

share of the staple food of the soldier and  
the munition worker. We may be sure  
that the six year old, who won four prizes  
in the adult pig owner's class because he  
was too young to enter a Pig Class as an  
accredited member, will this year cover  
himself and his new entry with ribbons  
and glory. We may be sure, too, that  
patriotic bankers all over the country, to  
say nothing of far-sighted individuals like  
Mrs. Burden, will continue to buy little  
pigs by the gross for distribution to am-  
bitious Pig Club members on the security  
of their notes alone. But we musn't let  
the Good Samaritans do it all. There is  
room for priestly and Levitical assistance,  
even though it does come a year later.

There are some objections to pig-keep-  
ing, however, that have to be answered.  
One has to do with the non-agriculturist's  
idea that the pig is no gentleman, and  
that nothing short of a Hun invasion  
could tempt us to associate with him.

"The pig," says Mr. Huson, "is the  
cleanest of our domestic animals."

"Most hogs will keep themselves clean  
if given the opportunity," the State Bul-  
letin asserts.

"It is a great mistake to imagine that  
pigs are naturally dirty beasts," writes an  
English lady who specialized on the sub-  
ject even before Mr. Prothero's move-  
ment was launched. "The theory that  
they thrive in and on dirt is a tradition  
founded on idle habits and ignorant cus-  
toms. I am happy to say that my pigs  
have been so accustomed to clean sur-  
roundings that they have all in turn  
formed a habit of grunting even louder  
and more persistently when there is any  
delay in giving them fresh litter than  
when they are kept waiting for their sup-  
per a few minutes past their usual feed-  
ing time."

otic farmer and estate owner is urged to  
do so. The Director of Food Production  
of New York can recall the day when all  
the estates on Long Island, in West-  
chester county, and along the Hudson,  
grew pork as naturally as they now grow  
greenhouses. The man who would so  
utilize a few of his acres to-day, particu-  
larly in supplying the demand for good  
brood sows, would fulfill a patriotic duty  
as well as embark on a very profitable  
enterprise.

Jeanne d'Arc Doe, however, and her  
husband, John, are considering not a  
herd, but Billy Porker, one concrete pig-  
let of engaging ways, destined to be fed  
on table left-overs, housed in a hand-made  
pen, and wept over with unmanly tears  
by John, junior, aged four-thirty, when  
it comes to the time for all good pigs to  
go to the help of the pantry. For this  
purpose Jeanne d'Arc and John, and John,  
junior, get Bulletin 64, of the New York  
Department of Agriculture, let us say,  
and embark on the struggle of deciding  
on a pig. The Department has been fair  
all around. The Secretary of the Amer-  
ican Berkshire Association has five pages  
in which to present the charms of his  
favourite, a dish-faced, pointed-eared  
gentleman of judicial temperament with  
four white feet and no faults whatever.  
Then, just as Jeanne d'Arc has decided  
that she can't live without a Berkshire,  
along comes the Secretary of the National  
Poland-China Record Company, with a  
history of his pet that goes back to 1816  
and the Society of Shakers. Besides, the  
P. C. is black with white points, and that  
sounds attractive, until one sees the  
Chester White who is quite as beautiful  
as a Persian kitten, and of whom his  
sponsor asserts that "The largest firms  
producing the aristocratic sausages for  
the world use the meat of pure-bred  
Chesters." An Almanach de Gotha hog,  
of a surety—one would scarcely dare to  
call such an one Billie Porker. The  
Cheshire turns out to be "a long deep-  
bodied hog of strong constitution and  
great heart girth"; "the Yorkshire has  
been longer in evolution and represents  
a more highly developed organism than  
any other breed of hogs in the world";  
the Small Yorkshire comes from Chinese  
stock, and looks as though one could put  
pennies into his fat back if nature had  
only provided a suitable means of in-  
gress; the Duroc-Jersey is adaptable to  
all conditions, a hog of parts, willing to  
put up with the veriest amateur and  
teach him as he goes along; the Tam-  
worth is a stream-line pig, destined to  
star as Virginia smoked hams. What, oh  
what, is Jeanne d'Arc Doe to do, with all  
these various secretaries beseeching her  
to sign up on their cards? The words of  
the State Inspector of Farms come to her  
like dew on parched ground, "My obser-  
vation is that success does not depend so  
much upon the breed as it does upon the  
energy and the management applied to  
the industry."

And so we leave her, content to adopt  
any little foundling of engaging ways and  
pointed ears—for she doesn't forget that  
you can tell a pig's disposition, as you  
can a man's, by the size and shape of  
his auricular appendages. She isn't view-  
ing Billie Porker primarily as a pet, how-  
ever, despite the movement in England  
to have him supplant our friend Fido at  
the national hearth; neither is she view-  
ing him as her "dear little bank," in the  
approved French fashion. No; she takes  
her cue, as she may before long have to  
take her cards, from Mr. Hoover. And  
Billie is the first star on her Food Ad-  
ministration Service Flag.

### GIVE THE POOR PIG A CHANCE

Dirty? Lazy? Bad-dispositioned?—  
in short, hoggish? My friends, there is  
somebody who has been all that, and  
more. But it isn't the pig. If we could  
go to the old time market place of St.  
Brieuc and see the Breton girls with their  
starched caps and their scrubbed pigs in  
rope harnesses—one as white and as clean  
as the other—we would then understand  
the possibilities of the little pig who  
stayed at home with the right sort of  
human to build him a pen in which he  
could keep clean, and a field in which he  
could eat rye or vetch or alfalfa, and a  
place in which he could wallow to his  
hide's content without absorbing more  
dirt than water.

Another boggy of the uneducated in pig  
lore is that of loss from disease, chiefly  
hog cholera. Circular No. 84, United  
States Department of Agriculture, says  
that preventive serum treatment is the  
key to the difficulty, and work of this  
character is now taken up by twenty-nine  
states, with a force of a hundred and  
forty trained veterinarians to assist them  
under the direction of the Federal Bureau  
of Animal Industry. In the last two  
years, losses from this disease have been  
reduced over fifty per cent. and will be  
still further reduced during the present  
season. They would doubtless be almost  
wiped out if the poor pig population was  
not so much of it forced to live like the  
peasants of the Middle Ages, who also  
died like flies from entirely preventable  
epidemics.

Pig-keeping divides itself into breeding,  
and raising for meat. The farmer, the  
estate-owner, can get a sow now and in  
eight months to a year raise a ton of pork  
and have the sow left. And every patri-

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**80,000  
Women Are  
My Friends**

I have won their  
friendship and re-  
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have made them  
well, taught them  
how to keep well,  
reduced and in-  
creased their  
weight, given them  
perfect figures—all  
in the privacy of  
their rooms—and I  
have kept their confidence. May I help  
you?



Physicians approve my work; their  
wives and daughters are my pupils. Med-  
ical magazines advertise my work.

These facts are cited modestly—with  
only a desire to prove that I can and  
will do all I promise. Remember—

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You Can Weigh What You Should!

Why not free yourself from nagging  
ailments! Even the most chronic afflic-  
tions, in nine cases out of ten, are  
vastly benefited by my help. May I  
help you?

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thoroughly enjoy my simple directions  
and you feel so satisfied with yourself.

Write me today. Don't wait! Ask for  
my Booklet—sent you without charge.  
Let me tell you all about my wonderful  
experience! Then you will understand  
the great work I am doing for woman-  
kind; and how I can help you.

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degree of flexibility allow the muscles to  
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# “Down with the Kaiser!”

There has been rioting in Berlin. It is the first tremor of the earthquake that is to shake the Kaiser from his throne.

The Iron Fist descends to crush the revolutionists. Frieda Bernhard, a young German girl who is befriending an American captain during his imprisonment in Berlin, is suspected by the Kaiser's men. An under officer seeks her out.

“You are a revolutionist?” he snarls.

“I am a German!” Frieda retorts.

“You are a traitor! Repeat after me—  
‘*Wilhelm ueber Alles!*’”

Frieda pales. “I will not!” she cries.  
“We Germans have a new battle cry.  
It is—‘*Deutschland ueber Wilhelm!*’”

This is one of many dramatic episodes in the new McCLURE serial “*Licking the Huns!*” In this narrative H. C. WITWER has written a thrilling, well-founded prophecy of how the war will end in victory for the Allies. The whole country is reading it—you must read it too! Ask the nearest news-dealer for June McCLURE's.

Read “*Licking the Huns*” in JUNE  
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# What It Means To Your Household

OH, Man, intent on your ledgers and lathes and briefs and prescriptions, do you think that your meals leap to the table of their own accord, fullfledged, like Athena from the brow of Zeus? Do you fancy that your children's clothes grow on them in the night? Do you imagine that vacuum cleaners, tea-kettles, chairs and puddings march up to the door and clamor to be let in?

Take a day off some time; pretend that you are ill; keep one eye and ear open. You will find that running your house is a business and on the whole, the most all-round business in the world, and that you have never appreciated your wife as a "general manager."

Investigate still further and you will find that while you may have overlooked her as a general manager, we have not. The Delineator is made specifically to help your wife in her "job."

Noted physicians edit departments for the care of children; master chefs instruct in the modern science of cookery; eminent architects design houses; new ap-

pliances are tried out at Delineator expense—in all, The Delineator has more than a score of regular monthly departments each conducted by an expert in his particular line.

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## THE DELINEATOR

*Butterick - Publisher*





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THE silk worms asleep in their silken cocoons  
snuggled among the mulberry leaves — do they  
dream of the time when their glistening coverlets will be

transformed into a gossamer fabric for dainty ankles, that  
shall make men say — "You just know she wears them!"  
*Interesting booklet sent free on request.*

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